

INSIDE Roger Delgado • Terror of the Autons • Geoffrey Beevers

DOCTOR WHO

M A G A Z I N E

**Look
into my
EYES...**

Jehosaphat! DWM presents
a mesmerising Master special

DWM 311 12 Dec 2001 • UK £3.40 • US \$6.80

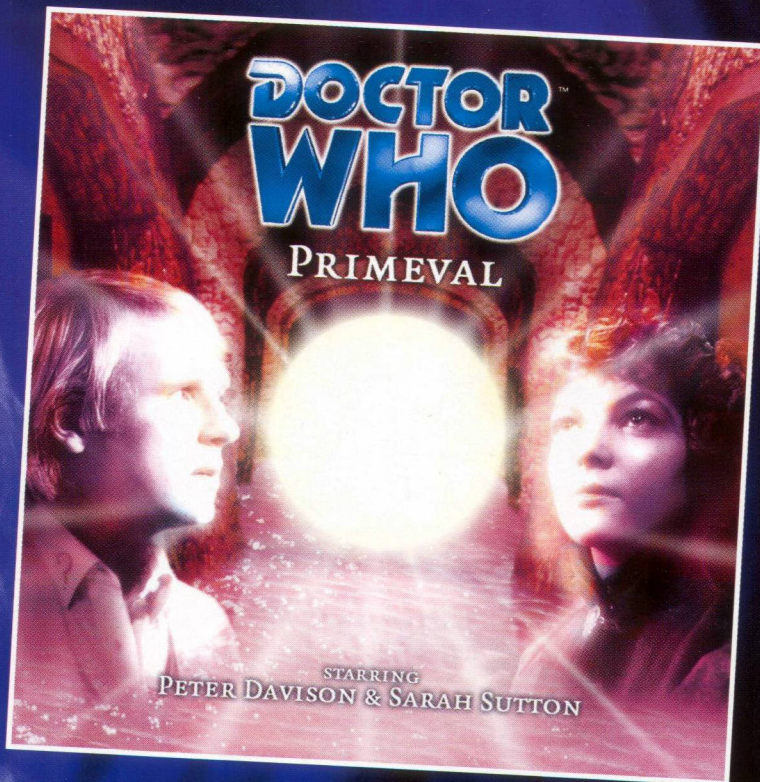
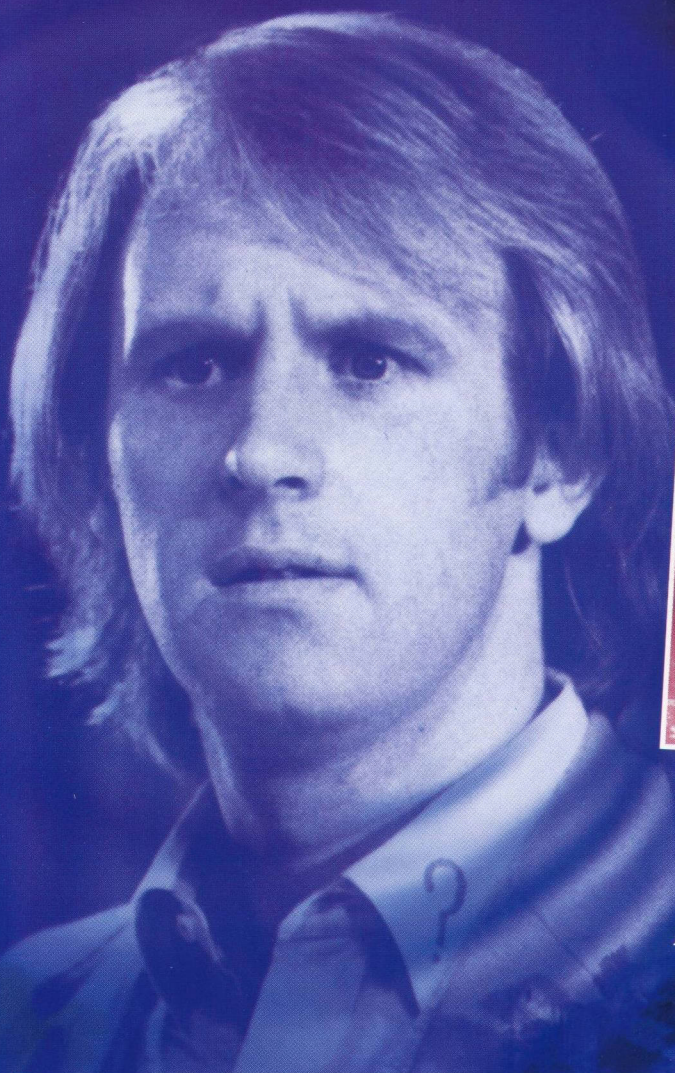


www.paninicomics.co.uk

panini comics

FEAR, EITHER AS A PRINCIPAL OR A MOTIVE, IS THE BEGINNING OF ALL EVIL

"AFTER HER FATHER DIED, I PLEDGED TO LOOK AFTER HER.
IF NYSSA COULD, SHE'D TELL YOU THAT SHE TRAVELS
WITH ME THROUGH CHOICE."



PRIMEVAL

OUT NOVEMBER 19 ON DOUBLE CD

AVAILABLE FROM SELECTED BRANCHES OF OTTAKAR'S AND HMV
AND SPECIALIST SHOPS SUCH AS TENTH PLANET, GALAXY 4,
FORBIDDEN PLANET, BURTONS BOOKS AND THE WHO SHOP.
OR BUY DIRECT FROM BIG FINISH VIA MAIL ORDER!

SUBSCRIPTION DEAL!

SUBSCRIBE TO BIG FINISH'S *DOCTOR WHO* AUDIO
DRAMAS AND RECEIVE SIX PLAYS FOR THE PRICE OF FIVE!

CHEQUES PAYABLE TO: BIG FINISH PRODUCTIONS LTD
PO BOX 1127, MAIDENHEAD, BERKS SL6 3LN

CREDIT CARD HOTLINE

TEL: 01628 82 82 83 FAX: 01628 82 83 13

SECURE ON-LINE ORDERING AVAILABLE AT:
www.doctorwho.co.uk



ALSO AVAILABLE

THE DREADED DALEKS
CONTINUE THEIR INVASION
OF OUR GALAXY IN "DEATH TO
THE DALEKS!", THE THIRD
CHAPTER OF THE EPIC
DALEK EMPIRE SERIES. FULL-
CAST AUDIO ACTION WITH
COSMIC SOUND DESIGN!

ORDER FORM

Please send me _____ copies of **DOCTOR WHO: PRIMEVAL**
(Release 26) @ £13.99 (£15.50 overseas) each. Prices inc p&p

Please send me _____ copies of **DALEK EMPIRE 3: "DEATH TO THE DALEKS!"**
(Chapter 3) @ £9.99 (£11.50 overseas) each. Prices inc p&p

Name _____

I would like to subscribe to:

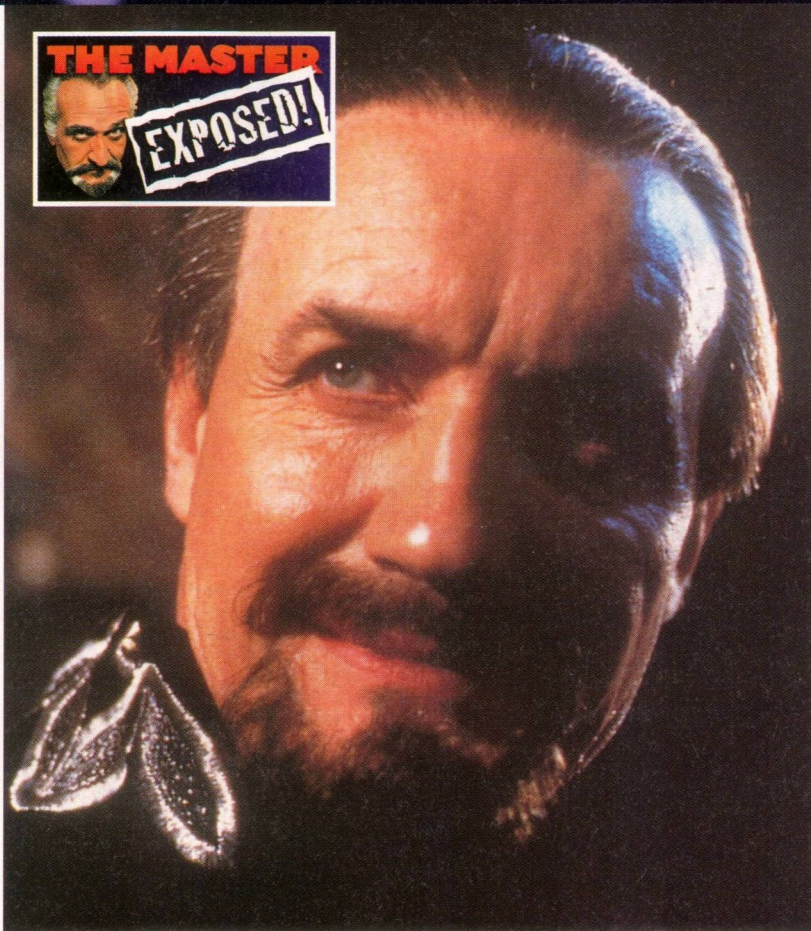
- ☐ 6 stories at £70 **save £14!** (£79 overseas)
☐ 12 stories at £140 **save £28!** (£158.00 overseas)
beginning with release number _____

Address _____

Postcode _____

Please photocopy this form or provide all the details on paper if you do not wish to damage this magazine. Delivery within 28 days of release

DWM311



FEATURES

I am the Master Special – and you will all buy me!

Celebrating 30 years of everyone's favourite bearded baddie, DWM fearfully devotes an entire issue to the Master – man of a thousand faces, scourge of the galaxy, and the rightful ruler of the entire cosmos! Oh, sorry. Got a bit carried away there ...

8 Master Clam

He's a wicked man with a wicked plan. And a beard. Surely, thinks Lance Parkin, there must be more to the Master than that ...?

13 Master Mind

Pulped fiction in *Character Assassin*, a special Master comic strip from Scott Gray and Adrian Salmon

20 Past Master

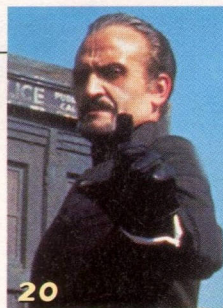
Philip MacDonald pays tribute to the life and work of much-missed Master maestro, Roger Delgado

36 Re-Mastered

Benjamin Cook catches up with the Master, the Melkur and Mr Seta – all otherwise known as Geoffrey Beevers

REGULARS

- 4** Coming Up ... Primeval
- 26** The DWM Archive *Terror of the Autons*
- 40** The Time Team *The Invasion*
- 43** Gallifrey Guardian
- 45** The DWM Review
- 49** Comic strip *The Witches Part Four*
- 50** It's the end, but ...



The Master **Abner Nabal**
Assistant Master **Mona Cathy Clink**
Telephone Repair Man **Blood Red Pig**

Production **Mark Irvine**
Managing Editor **Alan O'Keefe**
Managing Director **Mike Riddell**

Thanks to Andrew Beech, Geoffrey Beevers, Richard Bignell, David Brunt, Marcus Hearn, David J Howe, Kelvin Mead, Jac Rayner, Justin Richards, Julie Rogers, Gareth Roberts, Gary Russell, Stephen James Walker, Peter Ware, Martin Wiggins, BBC Worldwide and Big Finish

Display advertising **Vanessa Lane**
at Essential Media on 020 7405 7577

Doctor Who Magazine™ Issue 311. Published by Panini Publishing Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN11 5UJ. Published every four weeks. All Doctor Who material is © BBC. Doctor Who logo © BBC Worldwide 1996. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK. "Oh, my dear Doctor, you foolishly overlooked my indicia infiltration Ray! And now it is far, far too late ... Ha ha ha ha ha!" Newstrade distribution: Marketforce (UK) Ltd, 020 7907 7500. Subscriptions: MRM, 01858 410510. ISSN 0957-9818

A letter from the Master



Thirteenth Floor
Plasmaton House
Krasis & Hippas Passage
T'n'nbrrij Swells
Cptn Dent

Nourimber Viuteenf, 20001

Dear All,
When those meddlesome fools at **Doctor Who Magazine** asked me to write an introduction to a special edition of their tawdry periodical devoted entirely to myself, I had the entire editorial team disintegrated. Who says I'm all bad?

Of course, my life as the megalomaniac's megalomaniac (as voted sixty-eleven years running by readers of *Dictator's Digest*) isn't all murder, miniaturisation and mercenary acts. I was talking just the other decade to the little fellow who runs my media interests on planet Earth in the late twentieth and early twenty-first

centuries: "Rupert," I said, "Rupert, I sometimes feel that all my charity work goes unreported. I don't like to talk about it, as you know ..."

True, I don't like to talk about it, because if the Time Lords ever get to hear about the 'work placements' I found for all those jobless Earth colonists in the Sabre-Toothed Gorilla House of the Galactic Zoo, they might not be too happy about my interpretation of 'humanitarian aid'. And it is humanitarian – strictly humanitarian. After all, Sabre-Toothed Gorillas only ever eat humans ...

Heh heh heh.

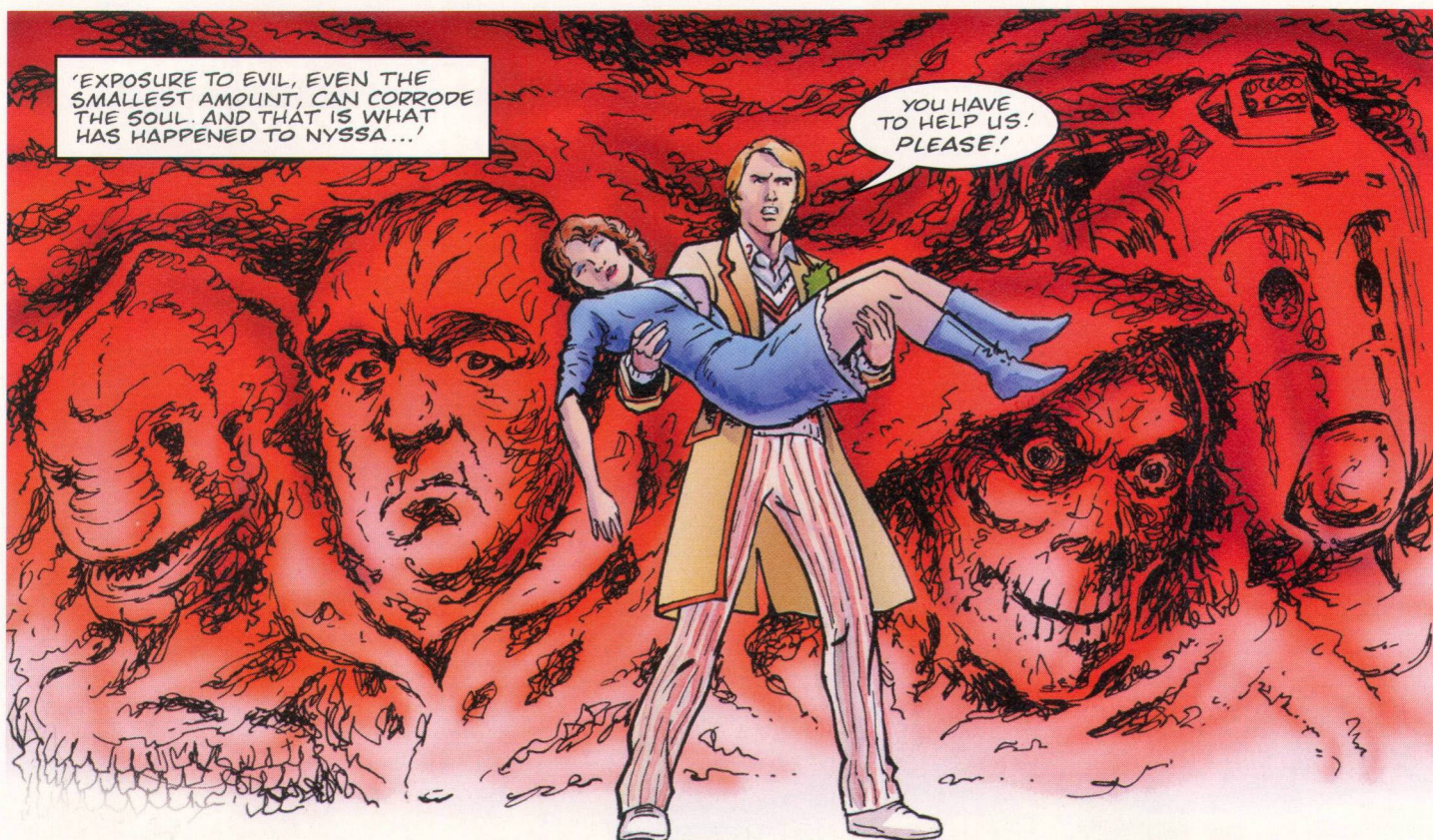
Rupert said nothing, of course – I had his brain exchanged for that of a Bandril long ago, and I'm glad to say that sales of the *Bendalypse* Post are soaring in its new, tabloid, wipe-clean form.

Unhappy times and places,

The Master

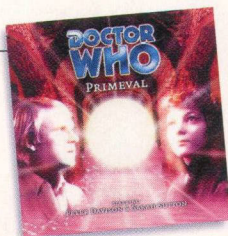
Coming Up ...

ILLUSTRATION BY LEE SULLIVAN



Primeval

an audio drama by **Lance Parkin**



Released on 19 November
Featuring The Fifth Doctor and Nyssa
Enemies A powerful psychic and his crew of degenerates
Setting A beacon of peace and enlightenment – and between Time Flight and Arc of Infinity
You'll like this if you like ... Parts of *Sword of Orion*, the religious undertones of *The Holy Terror*, *The Keeper of Traken* and, er, the thought of Nyssa in a swimsuit ...
Listen out for the bit where the merchant spaceship is attacked

The Doctor Peter Davison
Nyssa Sarah Sutton
Kwundar Stephen Greif
Shayla Susan Penhaligon
Sabian Ian Hallard
Narthex Billy Miller
Anona Romy Tennant
Hyrca Mark Woolgar
Jannica Rita Davies

Music Russell Stone
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Gary Russell

Nyssa has collapsed; she is critically ill. Her mental defences are almost non-existent, yet she shows evidence of psychic sensitivity. She hears voices in her mind and in her dreams. The Doctor must seek urgent medical assistance – or else, his companion will die ...

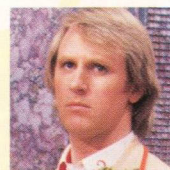
One of the most harmonious places in the Universe is facing a spot of turbulence. Serpents are lurking in paradise. A revered oracle is withholding information on a danger that stretches across space and time. Why are sophisticated, peace-loving people condemning their innocent daughter to death? Can exposure to wickedness really rot the soul? Is this what has happened to Nyssa? Has the Doctor's behaviour bordered on the abusive? Or do Nyssa's nightmares stem from closer to home? And why is a living god skulking in his spaceship when he could be out conquering the galaxy? Nyssa's survival depends on a planet that harbours the most sinister secret ...

"I was lucky, really. It fell into my lap." So says Lance Parkin about how he came to pen his second Big Finish audio adventure. "At the recording of my Professor Bernice Summerfield and the Extinction Event play, [co-producer] Gary Russell asked me whether I fancied writing him another script. A Doctor Who story had just fallen through, apparently, and having registered my interest in scripting a Fifth Doctor adventure some time ago ... well, it dovetailed nicely!" Lance is responsible for some of the most popular original Doctor Who novels of recent years; *Primeval* has a lot to live up to. "Straightforward prose

offers writers more freedom," he ponders, "but having such freedom can be the most maddening thing in the world. It's nice to have a list of things that you can and can't do."

Why, then, has he chosen to make Nyssa the focal point of *Primeval*? "Nyssa," he reasons, "is the archetypal tragic companion. Since she met the Doctor, Nyssa hasn't had it easy ... In the months preceding *Primeval* alone, she has witnessed the murder of her father, the destruction of her home planet, the annihilation of Adric ..." And, since encountering the Xeraphin in *Time-Flight*, she has developed slight psychic powers. "These were used again in both *The Land of the Dead* and *Winter of the Adept*," Parkin explains, "and it all comes to a head in

Has the Doctor placed Nyssa in mortal danger?



Primeval. The only way that the Doctor can save her is by striking a deal with the devil ..."

Considering that Nyssa spends much of the play in varying states of unconscious-

ness, Sarah Sutton seems surprisingly satisfied with *Primeval*'s treatment of her Trakenite alter ego. "Nyssa has always seemed to me to be quite a serious sort of person," insists the actress. "She isn't exactly a bundle of laughs! In *Primeval* she teaches someone to dance the Charleston – and there's clearly a frisson of romance between them. I remember thinking, 'Ooh, this doesn't sound very Nyssa-like' – but I think that's okay, because time has passed. She probably has, in some respects, grown up. Oh, dear – I suddenly feel very old! *Primeval* acknowledges that Nyssa has moved on. Why shouldn't she dance the Charleston?" Too right.

"Primeval is set between Time-Flight and Arc of Infinity," verifies Parkin, "so recapturing the spirit and style of that era was certainly not my main objective! I'm writing for an older and more dedicated audience." But will Nyssa's shimmy save her from a source of unimaginable evil? Or will bouts of giddiness and nausea prevent her from tripping the light fantastic? And will the Doctor have a prayer when he dances with the devil? "I'm supposed to understand what is wrong with Nyssa," declares actress Susan Penhaligon, "so the Doctor brings his companion to me. I play a physician on the perfect planet – and I may be Nyssa's only hope."

Susan is best known for her portrayal of pouting Prue in 1976 LWT drama *A Bouquet of Barbed Wire*. "Primeval," she enthuses, "is, for me, the realisation of a dream. You see, during the 1970s, I auditioned for the part of Doctor Who's assistant, but I didn't get it. Katy Manning, who I'd been to drama school with, got it instead! I cried when my agent told me." What, then, of Susan's role of handmaiden Lakis in Season 9 casualty *The Time Monster*? "It was only a small part," she states, "and I didn't have much to do. Jon [Pertwee] and Katy both worked very hard, though they always seemed to be having fun." Is Susan having fun on *Primeval*? "The whole company is very nice. We've bonded already. It's been a laugh."

When I corner Peter Davison, he is more than slightly shattered – but for once, Big Finish is not entirely to blame; *DWM* congratulates the actor on the birth of his third child, Joel. "I'm not getting an awful lot of sleep at the moment," admits Peter, "but Joel is getting on fine. He's really lovely." It's hard to believe, I know, but Peter made his Doctor Who debut almost 20 years ago ... "It'd be foolish," he muses, "to try to recreate the youthful Doctor of days gone by, so these audio stories let me look at different ways of playing him. Does that sound pretentious?"

As Lance Parkin puts it: "Davison's is such an interesting Doctor. There's the vulnerability that everybody always

describe their contrasting characters? "Anona is a mercenary in an alien army," Romy details, "so she has to prove herself to the, erm ... other bad people! She wants to do as much evil as she possibly can! She tries to stop the Doctor and Nyssa from saving the world. Or something. And she kidnaps [Ian's character] Sabian! She chains him up!" Ian interjects: "I don't mind her chaining up Sabian," he grins, "because Sabian gets to go swimming with Nyssa! And there's a hint of romance ... but Nyssa keeps falling asleep, bless her!" Romy adds, thoughtfully: "Sabian is too bloody nice!"

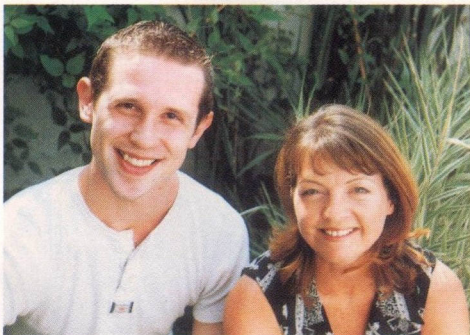
Will Nyssa live it up and get it on with Sabian? "Or will she dump him," asks Ian, "and bugger off in the TARDIS?" And why has a former star of *Blake's 7* been cast as one thoroughly bad cookie? Hmm, talk of the devil ... "I'm usually cast as villains," asserts Stephen Greif, "or millionaire businessmen. Or foreigners.



Stephen Greif and Susan Penhaligon join Peter Davison and Sarah Sutton



The good, the bad and the lovely (from left): Greif, Woolgar, Penhaligon, Sutton, Davison, Tennant, Davies, Hallard, Miller



Dance and ... romance? Ian Hallard (Sabian) and Sarah Sutton

talks about, but I think there's also an anger simmering somewhere beneath. I wanted that nervous energy to surface in *Primeval*." And needs must when the devil drives ...

Romy Tennant and Ian Hallard play "equivalent roles on opposite sides of the fence." How do they

Kwundar is one of these all-powerful guys. He's lived through the centuries – and he wants something back, so he embroils the Doctor in a devious plan." How does Doctor Who compare to *Blake's 7*? "Doctor Who always had just a little bit more money," he chuckles. "Primeval has all the ingredients of science fiction that I remember from my *Blake's 7* days. Proper actors can make crap smell sweet, but that hasn't been necessary with *Primeval*. I like to let the writing do the work."

"If people enjoy *Primeval*," reflects Parkin, "the traditionalists will label it 'traditional', while the radicals will praise me for pushing back the boundaries! I don't write for a label; I just try to write exciting stories." Indeed, both 'trads' and 'rads' should find much to enjoy in this particular tale, although it's true to say that the Universe will never be quite the same again ...

● BENJAMIN COOK

YOUR COMPLETE GUIDE TO THE COMING MONTHS IN DOCTOR WHO

NOVEMBER

Saturday 17

TV Doctor Who: The Caves of Androzani by Robert Holmes [Fifth Doctor & Peri] UK Gold

Sunday 18

TV Doctor Who: The Twin Dilemma by Anthony Steven [Sixth Doctor & Peri] UK Gold

Monday 19

Audio drama Doctor Who: Primeval by Lance Parkin [Fifth Doctor & Nyssa] Big Finish

Friday 23

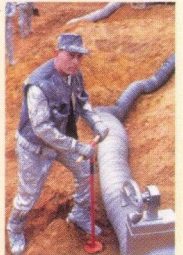
Novella Doctor Who: Time and Relative by Kim Newman Telos Publishing £10/£25

Saturday 24

TV Doctor Who: Attack of the Cybermen by Paula Moore [Sixth Doctor & Peri] UK Gold

Sunday 25

TV Doctor Who: Vengeance on Varos by Philip Martin [Sixth Doctor & Peri] UK Gold



DECEMBER

Saturday 1

TV Doctor Who: The Mark of the Rani by Pip & Jane Baker [Sixth Doctor & Peri] UK Gold

Sunday 2

TV Doctor Who: The Two Doctors by Robert Holmes [Sixth Doctor & Peri/Second Doctor & Jamie] UK Gold

Monday 3

Novel Professor Bernice Summerfield and the Glass Prison by Jacqueline Rayner Big Finish £9.99

Saturday 8

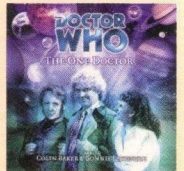
TV Doctor Who: Timelash by Glen McCoy [Sixth Doctor & Peri] UK Gold

Sunday 9

TV Doctor Who: Revelation of the Daleks by Eric Saward [Sixth Doctor & Peri] UK Gold

Monday 10

Audio drama Doctor Who: The One Doctor by Gareth Roberts and Clayton Hickman [Sixth Doctor & Mel] Big Finish



Soundtrack Doctor Who: Music From the Eighth Doctor Audio Adventures [Lock, Briggs, Stone, Allen] Big Finish

Thursday 13

DWM 312 on sale

Saturday 15

TV Doctor Who: The Trial of a Time Lord Parts One to Four by Robert Holmes [Sixth Doctor & Peri] UK Gold

Sunday 16

TV Doctor Who: The Trial of a Time Lord Parts Five - Eight by Philip Martin [Sixth Doctor & Peri] UK Gold

Saturday 22

TV Doctor Who: The Trial of a Time Lord Parts Nine - Fourteen by Pip & Jane Baker and Robert Holmes [Sixth Doctor & Mel] UK Gold

Sunday 23

TV Doctor Who: Time and the Rani by Pip & Jane Baker [Seventh Doctor & Mel] UK Gold

Saturday 29

TV Doctor Who: Paradise Towers by Stephen Wyatt [Seventh Doctor & Mel] UK Gold

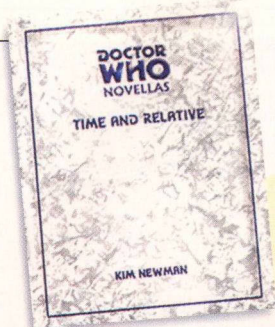
Sunday 30

TV Doctor Who: Delta and the Bannermen by Malcolm Kohll [Seventh Doctor & Mel] UK Gold

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.

Time and Relative

a novella by **Kim Newman**



Released by Telos Publishing on 23 November

Featuring Susan Foreman and her elderly grandfather

Enemies Adults, mainly – and the biting, vicious cold ...

Setting London, Easter 1963

You'll like this if you like ...

1960s TV Comic strips, 100,000 BC, Remembrance of the Daleks, Survival

Watch out for A Doctor Who staple – something familiar and mundane turning very nasty ...

Win stuff!

To celebrate the release of *Time and Relative*, the first in a new range of Doctor Who novellas, those kind people at Telos Publishing are offering ten lucky readers the chance to win a copy of their own.

The first winner picked randomly from the postbag will be the recipient of a four-book subscription to the stunning Deluxe Edition novellas, while nine runners-up will each receive a standard – but still jolly lovely – edition of *Time and Relative*.

To be in with a chance of winning, just answer the following simple question:

On which street did Susan and her grandfather live?

Was it: [a] Totter's Lane; [b] White Hart Lane; or [c] Carla Lane?

Answers on a postcard or stuck-down envelope marked **SHE YOUR PROBLEM, TOO?** to the editorial address on page 2 by 11 December, please.



Bryan Talbot's frontispiece for the deluxe *Time and Relative*

Teenagers are a sub-species all of their own – and Susan Foreman's diary is typically full of worries about studies, socialising, her grandfather ...

No-one else gets to read this diary of course, so her more mystifying worries about her origins aren't exposed to ridicule. And anyway, friends and foes alike have a more pressing worry: this is London, in March. Why is it still so pervasively, bitingly cold?

"At a convention I was at," says Kim Newman, "somebody asked a bunch of writers what was the first science fiction novel they'd read. I realised mine was the novelisation of *Doctor Who and the Daleks*." So that was him rumbled as a fan? "But that was almost the last piece of *Doctor Who* fiction I read." Ah. "I've read *Doctor Who and the Zarbi*, and two of the numberless original novels that have been published. So, not exactly a thorough grounding in it."

Indeed, and although Newman's name will be familiar to many *DWM* readers from various novels, magazine articles, reviews and TV shows, it's not one many people would associate with *Doctor Who*. "I grew up with it – I'm of that age," Newman explains. "The first thing I remember seeing on television is *The Dalek Invasion of Earth*, and I certainly followed the show religiously – until they brought on Kg." So why become involved with it now, after so long? "[Novellas publisher] David Howe just asked me! Not a very interesting story – I don't know if tons of people turned him down first!"

"We've approached writers whose work I've enjoyed," insists Howe, "not only *Doctor Who* novelists but also mainstream horror, science fiction and fantasy authors." So what can the seasoned *Doctor Who* reader expect from these novellas which will be different from the books which the BBC is already supplying?

"I've always been a fan of *Doctor Who* fiction, and I admire how they mix and match styles, themes and authors resulting in both traditional *Doctor Who* stories and more extensive rethinking of the mythos," says Howe. "I want to bring this to the novellas – our books allow a degree of experimentation in both writing style and content. The universe is a big place and the *Doctor Who* format uniquely allows for all manner of tales to be told."

Doctor Who's universe is not only big, but rather well-documented already. So how does an effective outsider approach the daunting task of pleasing an audience of rabid *Doctor Who* fans? Not by worrying about continuity, that's for sure ...

"I've done stories in the past playing with other people's toys," says Newman, "and so I've approached *Doctor Who* in the way I approached *Dracula* or *Jekyll and Hyde* or *Superman*. I tried to think of all the things I remembered from the series – I read the TV Comic strip when I was a kid, and that lingered in the back of my mind. I thought if I was going to write about that period, I should raise some of those associations as well. One of the reasons for doing a prequel was so I wouldn't be caught up in continuity. I try to fit in with the first year of *Doctor Who*, but even that contradicts itself, so I thought that gave me leeway. It takes place before expressions we're familiar with were coined – Susan says in the first show that she invented the word 'TARDIS'. Also, my reading of what happens in 100,000 BC is that he's not

called 'the Doctor' until Ian calls him that. He never calls himself 'the Doctor' – and of course because this uses Susan's voice, she never calls him 'the Doctor' – so I thought I'd strip all that out. That's also why I didn't use a lot of continuity established years after this period."

One idea which resonates strongly throughout the text is that it's a kids' story – for children, about children – and Newman admits this was very much the intention. "It's a very 1960s BBC thing that even though *Doctor Who* was a kids' programme, the original identification characters were the teachers. Surely, as a viewer – even an adult viewer – you would identify with the child, or with *Doctor Who* himself. There's something nannyish and fussy about Ian and Barbara, and it's fun to see what things are like without them. We only ever see Susan in the company of adults, so I thought it would be interesting to see what she was like around young people. Of course, the novella is her diary, so it's her worldview. It's not necessarily the objective truth, just the way she feels. It's certainly the way most kids feel so while it does have an archetypal *Doctor Who* plot – the John Wyndham-esque stuff which I enjoyed writing – that's the B story.

"What's upfront is the character stuff. We're not with the people coping with the big crisis, we're out in the streets with the people suffering through it. And it was important to show that everything wasn't wonderful in the 1960s, though there were some things that were better and more fun. The racism angle is one way I used to show adults being rotten and kids being nice. I liked the idea that the teddy boy would actually be a decent bloke but the vicar wouldn't."

Although the novella is a new structure of story for *Doctor Who* fans, it certainly isn't for Kim Newman. "I've written a bunch of things at this length. When I first discussed it with David, I thought he wanted 20,000 words, when in fact it was 30,000. So the first draft was

very fast, and I had to leave out things I really liked in order to fit all the story in. Later, I was able to rewrite it to a more leisurely length. Anyway, because it's a diary, you couldn't have her write pages and



Why is the winter of 1963 so bitingly, pervasively cold?

pages, it's already got that Gothic novel convention of 'when does she sit down and write this?' – she couldn't really do it."

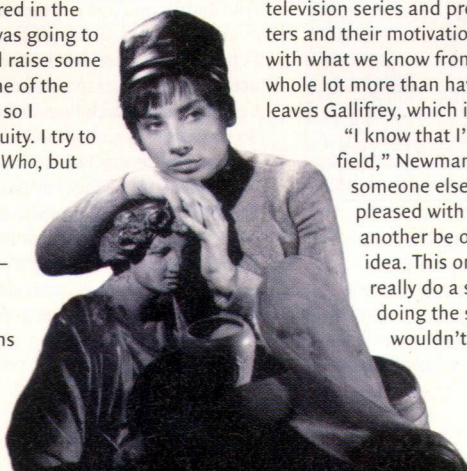
Such a lavishly collectable product as *Time and Relative* can only be enhanced by the illustrative work of respected artist Bryan Talbot, who may be familiar to some *Doctor Who* fans from his work for diverse charity anthology collections.

"David Howe knew and liked my work," says Talbot, "but it was my old friend Stephen Gallagher [author of *Warrior's Gate* and *Terminus*] who put David in touch with me. I was sent a very short synopsis – in fact, I think it was Kim's initial proposal – and had a chat about it with Kim. I did a very rough design to put across the composition and when that was accepted, I produced the finished illustration. It's one of the first commercial pieces that I've coloured on computer."

"*Time and Relative* is a superb start to the series," enthuses Howe, "as it returns to the literal roots of the television series and presents a new spin on the characters and their motivations, which are wholly consistent with what we know from the TV show. This excites me a whole lot more than having a story where the Doctor leaves Gallifrey, which is, frankly, boring."

"I know that I'm kind of an outsider to the field," Newman concludes, "playing with someone else's toys and then leaving – but I'm pleased with the way it's turned out." So would another be on the cards? "I'd need a good idea. This one is a bit of a one-off, I couldn't really do a sequel to it. Anyway, I'm wary of doing the same thing too many times. But I wouldn't have done it if I didn't enjoy it!"

DAVID DARLINGTON



Coming Up...

Instruments of Darkness

a novel by **Gary Russell**

The villagers of Halcham don't like strangers – especially when their skin is so cold and clammy. Almost like plastic ... Is there a connection to Charles Dickinson's son, Justin, missing and reported dead by UNIT many years ago? And why is the Doctor so worried about a chocolate cake?

Is Gary Russell seeking world domination? He's already partly responsible for one new Doctor Who story each month. "I'm not writing the audios," explains Russell, "and I need to keep the creative juices going – I enjoy writing prose. This is a story which has been in my head since the Virgin Publishing days – I wanted to finish off my 'trilogy' [begun with Virgin's *The Scales of Injustice* and continued in BBC Books' *Business Unusual*]."

So how does this book fit in? "My plan was to do *Business Unusual* as a Season 11 story, and this one – it was called *Enter The Dragon* then – would have been a Seventh Doctor story. After *Business Unusual* this became a Sixth Doctor story – I'm more comfortable writing Colin Baker stories, anyway, as he's the Doctor I feel I've got a good handle on – and it gave me the opportunity to write for Evelyn before anybody else."

Yes, Evelyn Smythe, from the Big Finish audio adventures, is here – albeit after her travels with the Doctor have ended. Doesn't that impose limits on his own audio range? "I would never," Russell emphasises, "in a million years kill Evelyn off. She's such a wonderful character."

Instruments of Darkness may be the first pseudo-historical internet thriller – in the computing industry, 1993 is ancient history! "I spoke to [range editor] Justin Richards about this," says Russell, "and the internet was actually up and running by 1991. We think of it as being quite a new thing, but it's at least ten years old."

As with Kim Newman's new novella, it seems that the adventure aspect is a secondary concern here. "It's all about how we relate to each other. After *Business Unusual*, people said I had done wonders for Mel, which was very flattering, and I wanted to do that for Evelyn as well – she's never had much backstory in the audios."

Why is the Doctor so worried about a chocolate cake?

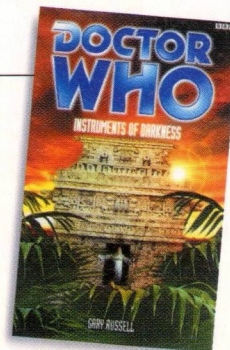


We should, of course, have been reading this book back at the start of the year, instead of *The Shadow in the Glass*. So, what kept him? "Big Finish keeps me too busy. This one got pushed back nearly a year, but that's par for the course with me. When I submitted it I had lots of time; by the time they got round to saying 'yes', ten thousand other things had come up and it just wasn't practical. Everyone was very accommodating."

And will they have the opportunity to be similarly accommodating in future? "Well, the irony is that as I am wrapping up this trilogy, it actually ends with the potential for a fourth book! I thought, I just can't wipe all these characters out, they're too interesting."

Same time next year, then? Once the first deadline has passed, of course ...

DAVID DARLINGTON



Released by BBC Books on 5 November

Featuring The Sixth Doctor, Melanie

Bush and Evelyn Smythe

Enemies The mysterious 'John Doe'

Setting Paris, Halcham in the peak district and other parts of England, new year 1993/94

You'll like this if you like ...

The Scales of Injustice, Business Unusual, Big Finish's Sixth Doctor audio dramas

Watch out for A gobsmacking revelation, a few pages from the end

Grandfather came in late. He didn't speak to me.

I worry about him.

I worry about why we are here, and what we might do.
I'm more like him than them, the people he calls 'the infestation'.
I might seem to fit in, if only marginally, but it's just pretending.
I am not of this Earth. Like the Mekon...

Human beings, people, are aliens. Singlehearts who race through their lives, grow up and old fast, wear out their faces without ever changing.

But they're not an infestation.

This is their home, and we are their guests.

Nobody even invited us...

DOCTOR
WHO
NOVELLAS

TIME AND RELATIVE

An original Doctor Who Novella by Kim Newman

Published 23rd November 2001 by Telos Publishing Ltd.

Online subscription details from www.telos.co.uk.

To order copies of this title at our launch prices, please send a cheque, postal order or bankers draft (sterling only) payable to Telos Publishing Ltd to:

Telos Orders, c/o 5a Church Road, Shortlands, Bromley, Kent BR2 0HP, UK

TELOS
CO. UK

EDITION

STANDARD HARDBACK
DELUXE HARDBACK

UK ORDERS

£10 + £1.50p&p
£25 + £1.50p&p

EUROPE

£10 + £2.00p&p
£25 + £2.00p&p

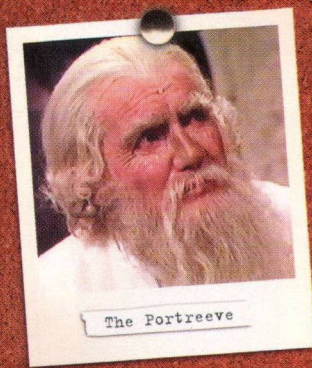
USA/CANADA

£10 + £3.50p&p
£25 + £3.50p&p

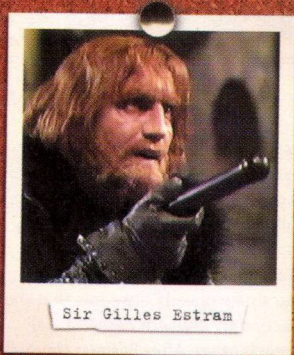
AUSTRALASIA

£10 + £4.00p&p
£25 + £4.00p&p

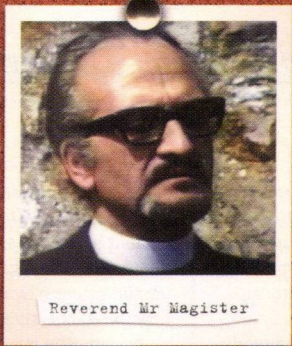
Other countries please write for price details enclosing two international reply coupons. Orders for the Deluxe edition are taken on a first-come-first-served basis. In the event of the Deluxe edition being sold out, please indicate whether you wish a Standard edition and refund of difference instead. All refunds by sterling cheque.



The Portreeve



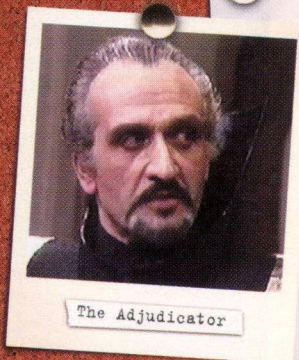
Sir Gilles Estram



Reverend Mr Magister



Phone repair man 1



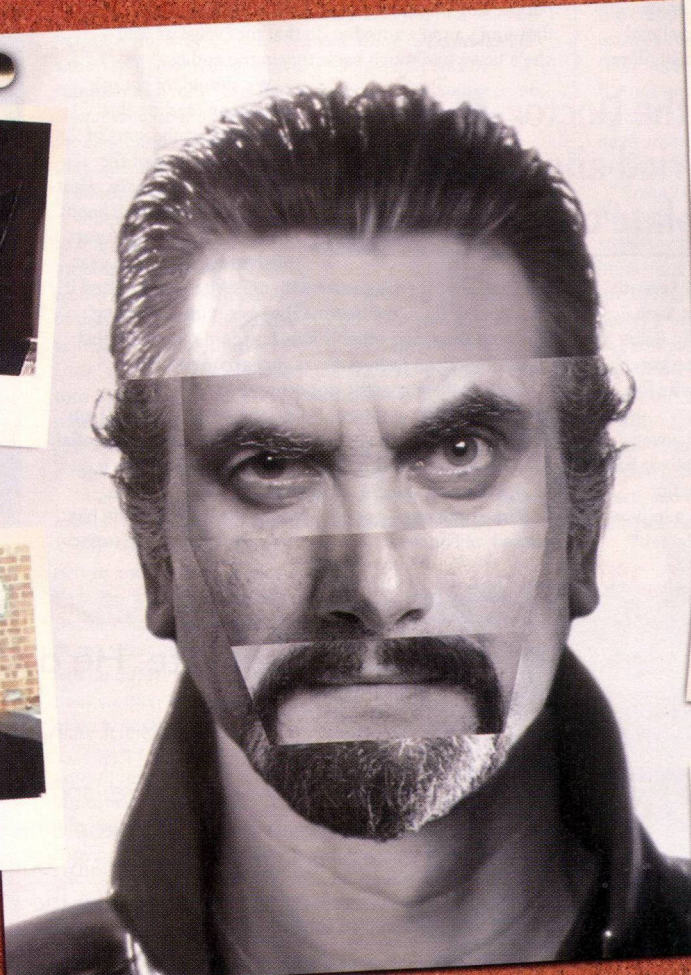
The Adjudicator



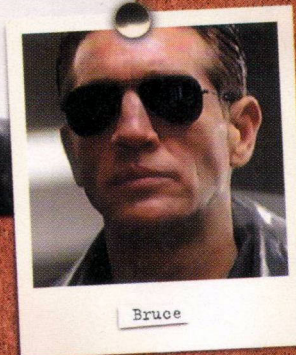
Melkur



Admiral

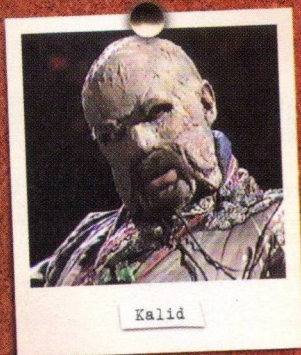


Scarecrow

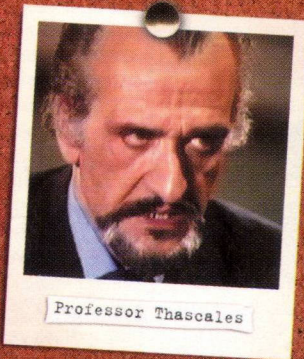


Bruce

OTHERWISE KNOWN AS ...



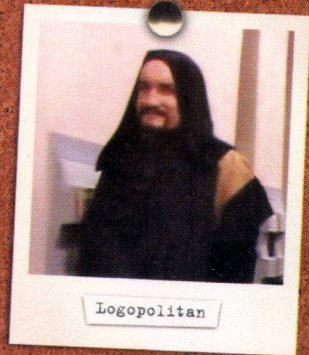
Kalid



Professor Thascales

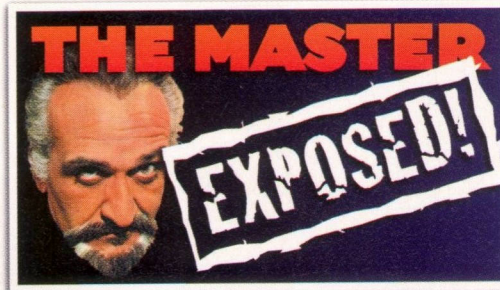


Phone repair man 2



Logopolitan

The Galaxy's Most Wanted



MAN OF A THOUSAND FACES AND EXPERT MIMIC, THE MASTER REVELS IN HIS ABILITY TO CAUSE CHAOS AND CONFUSION. BUT WHAT'S THE POINT? WHAT'S HIS GAME? AND WHAT'S WITH ALL THOSE ANAGRAMS? **LANCE PARKIN** UNMASKS THE DOCTOR'S 'BEST ENEMY' AND TRIES TO FIND SOME ANSWERS ...

What's the Master for?

The obvious answer is that he's the Doctor's arch enemy. It's taken as read that a hero has someone who returns to menace him time after time, someone who has a special bond with him, someone who's as evil as the hero is good. The idea of an 'arch enemy' has many literary antecedents – King Arthur and Merlin have Morgaine and Mordred, Robin Hood has the Sheriff of Nottingham. As the Doctor himself says in *Remembrance of the Daleks*, "You can always judge a man by the quality of his enemies" – and most of the great heroes are defined by

the pilot episode, and had a number of showcase scenes with their new captain. The villain is created along with the hero. And, of course, when Philip Segal was developing his version of *Doctor Who* for American TV, the one constant in all the drafts was the central relationship between the Doctor and the Master, the idea that, as the series Bible put it, "two such towering figures were born in the same era of time, as if somehow brought forward by nature ... as if by the planet itself. And as the years went by, the Doctor grew in his powers ... of intellect and telepathy. After seven regenerations, he seemed to us, the Time Lords, to be the only leader capable of standing up to the Master and his

foreign air" (as opposed to the Doctor's quintessential Englishness, presumably). The Daleks couldn't fit into any other series, not really – there's something ridiculous about them, something that means you almost can't help but ask questions about them: what are those bumps on their skirts? How do they climb stairs and pick things up? They're very *Doctor Who*; compelling, ideal for imitating in a school playground, but also very silly if you think about them too hard. There had been two previous evil renegade Time Lords in the series, the Monk and the War Chief, and there's so little to distinguish them from the Master that some fans have come up with elaborate theories explaining that they're all the same person. Not just that, the Master could fit quite happily in all sorts of other shows – in fact, both the Marvel comic *Alpha Flight* and the TV series *Buffy the Vampire Slayer* had baddies called the Master who might as well have been the same bloke. There's also very little difference between the Master and the Hood, the arch enemy of *International Rescue* in *Thunderbirds*. The latter is also a swarthy foreigner who hypnotises people,

Long-running series end up with long-running arch villains whether they want one or not

their opponents: St George and his dragon, Beowulf and Grendel, Theseus and the Minotaur.

'Arch', of course, is a mainly ecclesiastical term that means 'superior' – an archbishop is of higher seniority than a bishop, an archangel is an angel of the highest rank. The phrase 'arch enemy', it seems, is first coined by John Milton in *Paradise Lost* – line 81, to be precise: "To whom the Arch-Enemy, / And thence in heaven called Satan, with bold words / Breaking the horrid silence thus began". Satan is the supreme enemy, here organising the great rebellion in heaven against God. Milton's charming, proud, vain but persuasive Satan is certainly a model for the Master, as the show acknowledges. In the TV Movie *Grace Holloway* tries to keep it simple for a new audience by asking "Is he like the Devil?" But even before that, the Doctor had referred to him as the "Prince of Darkness" in *Mark of the Rani*.

Nowadays, 'arch enemy' is a term that's used almost universally in action-adventure fiction, in every medium. What's interesting is that long-running series end up with long-running arch villains whether they want one or not – Lex Luthor, Superman's nemesis, was originally just another in a run of one-off thugs who was easily beaten. Batman has faced hundreds of supervillains, but over the years, it's been the Joker who's come to be seen as his 'arch foe'. Nowadays, people coming up with new television series and comics create arch enemies as part of the format of the show – the makers of *Star Trek: The Next Generation* made sure Q was in

followers". The Master was seen, here, as a central part of the concept of the series – almost the Doctor's reason for being.

One problem with the Master, though, is that the Doctor already had an arch enemy long before he turned up. Ask the man on the street who the Doctor's main adversary is, and they'll almost certainly say 'the Daleks'. Ask the Doctor, and he'll say the same. His dismissal of the Master in *Terror of the Autons* as "an unimaginative plodder" hits the mark rather. The problem with



Pretty girl; 'quintessentially English' hero; 'foreign' villain. © A BEECH

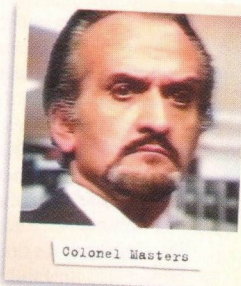
the Master, really, is that he's a bit too generic a villain. The Daleks look quirky and interesting; they've got a real screen presence and distinctive voices. The Master's almost a parody of a villain. He calls himself 'the Master', for one thing. He dresses and decorates his TARDIS in black. To quote *The Making of Doctor Who*, "His large dark eyes and neatly pointed beard give him a slightly

steals missiles and causes death and destruction, without any coherent overarching plan.

The reason we don't see the Daleks more often is that they don't always fit into stories. You can't use them on location as easily as, say, the Cybermen. This is all to the Daleks' benefit – sparing them the sort of rent-a-villain appearances that the Cybermen put in for *Silver Nemesis* and *The Five Doctors*. But the Master is the ultimate rent-a-villain – his vague motives, his TARDIS and his disguise kit meaning that he can literally appear in any *Doctor Who* story. Precisely because he is such a generic villain, it's easy to write a story with the Master in it. If the Master appears, think he people who make *Doctor Who*, then the audience will sit up and pay attention – the stakes must be higher than if it was just some local ne'er-do-well. But the question has to be asked ...

How essential to Doctor Who is the Master?

The Master has appeared in person in 21 TV stories, putting him in the super-league of recurring characters – it's more than any monster (the Daleks only manage 17), any companion except the Brigadier and Jamie, and more *Doctor Who* stories than four incarnations of the Doctor! Perhaps unsurprisingly, the general public remember him, and his presence was felt to be vital in both 1996's big



Fair-weather friends: The Master and Doctor unite in *Logopolis*. © BBC

budget revamp, and the 1999 Comic Relief skit *The Curse of Fatal Death*.

But the show manages very well without him for years at a time – the Daleks have a couple of four-year gaps between stories, but other than that are pretty evenly spread throughout the show's history. Every producer uses them at least once – if you count the Dalek cameo at the end of *The War Games*. It's eight years before the Master puts in his first appearance, and after *Frontier in Space*, another eight before he returns as a 'regular' – he only turns up once in the interim, for his own fifth anniversary, in *The Deadly Assassin*.

It must be significant that the *New Adventures* and Eighth Doctor novels, neither of which have been reticent in using past elements of the series, have only



Body matters: the decayed and desperate Master. © BBC

new stories a year, you can't even count on him turning up once.

The reason he's in *The Curse of Fatal Death* and the TV Movie isn't because he's a well-loved or well-remembered character, but rather that he's a useful shorthand for evil. Comic Relief Master Jonathan Pryce declared that his research for the role involved looking at a photograph of Roger Delgado, while the TV Movie's Eric Roberts, though claiming that he'd enjoyed watching *Doctor Who* since the 1970s, found that the best insight into the Master he could give was to describe him as "a real melodramatic, over-the-top, evil character".

What is the Master planning?

People have often commented on the Master's lack of motivation or long-term strategy. Douglas Adams famously pointed out in 1982's *The Unfolding Text* that: "One thing I think we were trying to solve continually ... is really coming to grips with what, in any story, the final threat is; what the villain actually wants ... Now they have brought back the Master, I can see all sorts of ways it suddenly makes *Doctor Who* plotting much, much simpler. OK, you've got somebody who walks around in a black beard and moustache and is an obvious baddy, so that anything he does is bad.



Commissioner from Sirius 4

The Master's almost a parody of a villain. He calls himself 'the Master', for one thing

used him three times in ten years (in *First Frontier*, *Happy Endings* and *Legacy of the Daleks*).

With the Daleks, there

is a contractual reason why they haven't appeared in more than the two novels they have. There's no such legal restriction with the Master. Indeed, he could be in every single book, if that's what the editors wanted. He's fared a little better in the Missing and Past Doctor adventures, and he's appeared in one Big Finish audio (for suspense's sake, I won't say which one). Back in the days of the TV series, with five or six stories a year (assuming it was one of those periods when the Master was a 'regular'), he could be expected to turn up once or twice a year. Nowadays, with almost 40

He is the guy in the black hat. He wants to take over the universe. One can take that for granted, and then get on with everything else. But to my mind, that in the end means 'boring' ... there's nothing there that actually has any meaning in any real world".

The danger with the Master is that he's brought back simply to be evil. Season 17 might seem silly to some, but it's always made clear what the villains are planning. Scaroth and Soldeed might be plotting genocide, but at heart they want to ensure the survival of their own people. In the 1980s in particular, however, the Master just turns up somewhere in Earth's history and adopts a bizarre disguise and a convoluted plan. There are plenty of nitpicks – for starters, why does the Master ever disguise himself at all, let alone as Kalid, a French knight

and a scarecrow? But, more crucially, no-one making the show seems to have taken a step back and asked some pretty crucial questions, like 'what is the Master's ultimate goal?' and 'is this really the best way to achieve it?' A fair few of the Master's stories betray the true agenda – the Master has become part of the show's format, rather than a character. He does what he does because that's what the audience expect him to do. He's in disguise because that's the sort of thing the Master does. So much so, in fact, that it's a twist that he's not Shardovan in *Castrovalva*, or the black-gloved mastermind in *The Five Doctors*.

With the Master, if there is a ... er, 'Master Plan', then it's not immediately obvious. There are general themes, though: the Delgado Master plans to cause massive devastation, either through alien invasion or war (or both), then step in to take control in the aftermath. He's fully aware that this is a tall order for one man, so he enlists allies, whom he plans to dispose of later. By accident or design, the Master's presence in the eighth season provided a rationale for why so many monsters were suddenly invading South East England; the Master was either leading them here, or waking them up.

The withered Master of the Fourth Doctor's era has one plan, and sticks to it. He needs enough energy to get a new body. He goes to a planet with a powerful energy source, finds a vulnerable senior politician and blackmails them into getting access. On Gallifrey, it fails, on Traken it succeeds – briefly.

The Ainley Master prefers to work alone, watching events and secretly manipulating them. He mounts two attempts to change Earth's history, and a coup on Gallifrey, but his needs are usually more immediate and desperate – he finds himself trapped in some way, trying to claw his way out. Perhaps reflecting that, he is far more interested in trapping and killing the Doctor as an end in itself.

Throughout, there's a love of power, but also of the great short cut; the Master always seems to be looking for the artefact that grants his wishes or the one incident that will destabilise the political situation if he disrupts it – he seems to think that if a single treaty isn't signed, then civilisation will collapse. The Doctor, meanwhile, topples governments all the time, bringing peace and harmony, installing new leaders who are more to his liking. That's surely got to be harder than simply destabilising and causing mischief – and yet he rarely fails.

The Master in the 1980s has another motivation that the Doctor doesn't – survival. Unlike the Doctor, he's trapped in one body. The mechanics of it aren't made explicit for a while – when he steals Tremas' body, he also apparently rejuvenates it, removing the immediate threat of death, but we don't know whether the new Master still has two hearts or the ability to regenerate. Perhaps surprisingly, the first mention that his new body is limited is five Master stories later, in *The Five Doctors*, when the High Council offer him a new regenerative cycle. It's never quite that explicit again until the TV Movie – *Planet of Fire* and *Survival* both have him altering his physical state, clinging to life, but those could both be the result of his experiences on Sarn and the planet of the Cheetah People; it's never directly linked to his possession of Tremas' body. If it is still

Task Master

NEVER ONE TO TAKE THE SIMPLE ROUTE, THE WICKED MASTER IS KING OF THE CONVOLUTED PLAN. BUT HOW, WONDERS GARETH ROBERTS, WOULD HE COPE IN SOME RATHER MORE DOWN-TO-EARTH SITUATIONS ...?

Christmas dinner

"How have I created such a perfect Christmas meal? Simple, my dear Doctor. I travelled back in time to the Triassic era and altered the genetic code of the humble turkey – to infinitely enhance its flavour. My Ogron slaves then stuffed the bird. My pith fermentation compressor extracted every last scintilla of sauce from the cranberries you see before you. And this excellent Victorian dinner service? Whipped from under the very nose of the mesmerized Disraeli. Now all that remains is for you to feast on my festive treat. I must see your face, Doctor, as you acknowledge the superiority of my 'pukka tucker' ... Ha ha ha ha ha!"

DJ-ing

"How have I managed to pack the floor here night after night? Oh my dear Doctor, how touchingly naïve. I

merely disguised my TARDIS as a shop and materialized it around a specialist 12" vinyl retailer. I plucked these kicking urban sounds from the very hands of the bemused owner and then, reconfiguring my TARDIS as a banging set of decks, I took up my residence in this club – where I take the roof off every night under the cunning alias of MC Retsam. And there's no trouble from the punters – not with the Cybermen on the door. You poor fool, Doctor, to think your puny efforts could rival my seamless mixing. I am, indeed, lovin' it, lovin' it, lovin' it! Ha ha ha ha ha!"

DIY

"It was simplicity itself to renovate this house, my dear Doctor. First I surrounded the space as far as the garden wall with an inverted time-cone, throwing everything within

back in time 20 years. The resultant rejuvenation removed the need for any tedious grouting. I then formed an uneasy alliance with the Sea Devils to restore the water supply, but betrayed them before they could fit the stopcock. Now all that remains is for me to connect the house's electricity supply, direct from the Eye of Harmony itself ... Ha ha ha ha ha!"

First date

"So, Doctor, you're wondering how my first date with this young lady went so well? It was, as they say on that planet of which you're so bafflingly fond, 'a piece of cake'! Using a hypnotic device stolen from my Dalek allies, I convinced her feeble human mind that the Yates' Wine Lodge we were sitting in was, in fact, the Ritz Hotel. Then I wooed her with apt phrases supplied by my

captive, Casanova – relayed to me telepathically from his cell in my TARDIS. Oh, don't look so alarmed, Doctor; he is quite comfortable. For now. But, most importantly of all, I used my powers of physiological telemogrification to disguise myself as 'hunky Steve Owen' from this 'EastEnders' they seem to talk so much about on your favourite planet. Ha ha ha ha ha!"

Skiving off work

"Why am I not in work, my dear Doctor? How touchingly trusting you are. I feigned the symptoms of anti-matter contamination, infecting myself with unstable negative particles but holding the infection in check by suspending my TARDIS in a stable zero area. It was then a matter of ease to get my ally Kronos, Goddess of Time itself, to phone in sick for me – a simple favour in return for which I promised her dominion over all life. Now I can enjoy my day in glorious idleness, Doctor, while I watch you working via the monitoring device I have secreted in the coffee machine! Every time you 'get the tea' I shall be watching, waiting ... Ha ha ha ha ha!"

Tremas' body, it's getting on – the Doctor is 750 in Season 18, but more than 200 years older by *Survival*. As a Time Lord, the Master raced through his bodies – as a Trakenite, he sees off three incarnations of the Doctor, nearly four.

The TV Movie, of course, sets out the conflict schematically – the Doctor stands for life, rebirth, hope, while the Master is a walking corpse, who believes "life is wasted on the living". The Doctor survives by regenerating, becoming a younger, more vibrant person. The Master skulks around as a serpent, kills a man and takes possession of his body. The contrast between them has never been so vividly obvious. The key reason why people remember him is that he's like the Doctor, but evil. So ...

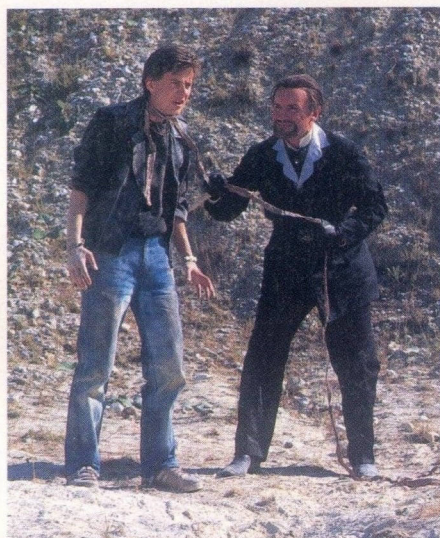
What does he tell us about the Doctor?

The Master is the equal and opposite of the Doctor. He has his own TARDIS – one that works properly, that isn't stuck like a police box, and that he can pilot accurately. He is capable of the sort of tricks the Doctor is – the ability to pick locks, build gadgets, imitate voices, hypnotise people, disguise himself. They are both renegade Time Lords, with no great love for the hierarchy on Gallifrey.

The Third Doctor and his Master are even more alike – they are both connoisseurs, they have disdain for the humans they find themselves among, they can both be childish. Time after time, the Doctor and Master demonstrate a loyalty to each other. In stories like *The Claws of Axos*, there's the hint that the Doctor might have more in common with his fellow Time Lord than with his human friends. When they come into conflict, it's almost a game to them, the Doctor pleading for the Master's life on more than one occasion.

There are, of course, differences. The Master carries weapons – everyone remembers the gun that shrinks people (although people misre-

member seeing it in the Pertwee stories – it only appears in *Terror of the Autons*). Elsewhere, he's happy to carry an ordinary ray gun. The Doctor uses violence, but sparingly, where there is no alternative. The Master, on the other hand, is a sadist; he enjoys sudden violence but, given the choice, likes to toy with his prey. Unlike the Doctor, who improvises (even in his 'manipulative' Seventh incarnation), the Master seems to



Survival: the Master ropes in Midge to aid his escape. © BBC

spend time actively researching and assembling arcane knowledge. He plans. The Doctor's jokes tend to be self-deprecating, the Master's are cruel, taunting.

One thing the makers of *Doctor Who* like to do is use the Master to herald some 'epic' stories – in *Frontier in Space*, he allies himself with the Daleks to conquer the galaxy. In *The Deadly Assassin*, he travels to Gallifrey – and we see the Doctor return to his home planet for only the second time in the series. When the Fourth Doctor, the longest-serving, was set to leave –

who better to cause his demise than a newly-invigorated Master? And when the Doctor was introduced to a new, American audience, the Master was brought in to spell out what the Doctor opposes.

But there's no great insight into the Doctor in any of the Master stories. A lot of modern TV and film drama takes the form of a psychological investigation. The protagonist or antagonist do what they do because of something in their past – often a simple inciting incident, like a brutal crime. The protagonist is often out of kilter with the rest of the world because they have become obsessed with this incident. The drama comes from resolution of that incident and the return of the protagonist to the normal world.

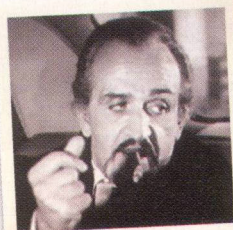


The Five Doctors: another of the Master's 'alliances' ends. © BBC Video

American TV and cinema in particular is keen on this sort of 'closure'. The Doctor is a character who's resistant to this – the TV Movie has as many references to the Doctor's family in 90 minutes than the original show had in 26 years. Doctor Who isn't a question – or, if it is, it's not one we want to know the answer to.

It's telling in *The Mind of Evil* that when we see the Master's greatest fear, it's the Doctor laughing at him, but with the Doctor, it's a fear of some of his old monsters. What insight there is, is into the Master's psyche – although perhaps it's significant that the Master doesn't appear in the Doctor's phobia at all. Twice when the Doctor's regenerating (in *Logopolis* and *The Caves of Androzani*), the Doctor hallucinates seeing the Master – the first is just another roll-call of monsters, but the *Androzani* one is a little more interesting – the Doctor, for the first time, seeing the Master as the Master saw him in *The Mind of Evil*, as a symbol of personal failure. But it's an odd one. The Davison Doctor's successes were often qualified ones – in many of his stories, almost everyone's dead at the end. Indeed, his last word is "Adric". But he consistently whups the Master's ass. The idyll of Castrovalva is destroyed ... but the Master falls into his own

trap. The Doctor can't convince anyone at King John's court he's a good



Professor Emil Keller

tion collapses ... but he seems to kill the Master. If the Doctor's subconscious wanted a symbol of personal failure, it could hardly have picked a less apposite one.

Why does the Master bother, if the Doctor's just going to beat him?

We have to assume we're not seeing the whole picture. If the Master is the same age as the Doctor, if he's got the same great knowledge, if he's got a TARDIS ... well, he must be having almost as many adventures as the Doctor. We only see a



The Comic Relief Master (Jonathan Pryce) and friend. © BBC Video



Cape fear: Eric Roberts' camp/callous Master. © BBC Video

couple of dozen or so of them, of course – there must be something like six or seven times as many which we don't see. We don't know what he's doing for the first seven seasons of Doctor Who; even before *Terror of the Autons*, the Doctor knows of him, and that he's capable of villainy.

It's telling that when we see the Master's greatest fear, it's the Doctor laughing at him

David McIntee's *Missing Adventure*, *The Dark Path*, gives us a glimpse of this earlier life, one that saw him facing Patrick Troughton's Doctor, not yet as an evil renegade, but as a slightly cold member of the same race (and they haven't met for 200 years – presumably since the Doctor left Gallifrey). The novelisation of *Terror of the Autons* says: "Already he had been behind several interplanetary wars, always disappearing from the scene before he could be brought to justice," suggesting that the Master and the Doctor had clashed before.

On television, the Time Lord tells the Doctor: "The Master's learned a great deal since you last met him." The Master himself muses: "I have so few worthy opponents, when they are gone I always miss them." It does make you wonder who else is out there, fighting the Master – and how often he wins.

There's already the hint in that first story that the Time Lords can follow the Master's movements – they know he's arrived on Earth. By *The Five Doctors* it's explicit – the High Council know how to summon him to Gallifrey, and he'll answer the call. Other stories suggest the Master has access to Gallifrey – *The Deadly Assassin*, of course, where he's the secret power behind Goth (and able to land, it seems without any of the fuss the Doctor causes). Before this, he managed to steal the file on the Doomsday Weapon in *Colony in Space*, and in *The Trial of a Time Lord*, he's inside the Matrix itself, seemingly organising a popular revolution. It's pretty clear from *The Five Doctors* that he's not a regular pawn of the High Council, but he does seem to have some ties to his home planet. In the TV Movie, the Master asks for his remains to be returned to Gallifrey. Something's obviously going on there that we know nothing about.

We can account for his whereabouts during the late Pertwee and Tom Baker eras. After *Frontier in Space* – perhaps significantly after – he reaches the end of the line, keeping himself alive

solely by willpower. It's his last incarnation – but is the Master in *The Deadly Assassin* meant to be a decayed Delgado Master? At the end of that story it very much looks like he's regenerating – he was meant to be on the verge of death, after all, but has singularly failed to die for 25 years since. Perhaps, while the Doctor's off having randomised adventures, the Master is busy elsewhere in a new body we never see. Whatever the case, he ends up on Traken, in a withered form that resembles his appearance in *The Deadly Assassin*, trapped within the Melkur. The implication of *The Keeper of Traken* is that he spends decades there – long enough for Kassia to have grown from a young girl to a woman.

From there, he's loose in the universe ... well, sort of. In *Time-Flight*, *The King's Demons* and *Mark of the Rani*, the Doctor has a line to the effect that the Master has somehow escaped from the previous story, so there don't seem to have been any 'missing adventures' with the two of them in that time. Obviously the Master must spend quite some time escaping from his various fates.

By the TV Movie, he's escaped the Cheetah People and been captured by the Daleks. The Master they execute at the beginning is played by a new actor, so is this a previously-unseen-on-telly, post-Ainley incarnation? *The New Adventure First Frontier* would suggest so. At the end of the TV Movie, the Master falls into the Eye of

Harmony, apparently to his doom, and he's not been seen since in the continuity of the books or the audios that have followed on. He does, however, escape from the Eye in the DWM comic strip *The Glorious Dead*, and, given a new (human) body, battles the Doctor for the chance to gain control of the godlike power of the Glory. Defeated at the end, the Master is seemingly eradicated from existence, but goes out screaming that he will, somehow, survive. The Doctor doesn't doubt it for a minute ...

But there are good things about him, aren't there?

Oh yes. If he's out of favour at the moment, then it'll take more than releasing *The Time Monster* and *Colony in Space* on video to restore his fortunes, but the Master actually has plenty going for him.

The sparring between Delgado and Pertwee is genuinely entertaining. They play tricks on each other, have swordfights, make jokes at each others' expense. The dying Master is just the opposite – just imagine the shock audiences must have had the first time they saw the debonair and witty Master deconstructed until he becomes a spitting, hate-filled, walking corpse. The Ainley Master, when the scripts let him, was a nasty piece of work, a thorn in the side of the Fifth Doctor in particular. And Eric Roberts' performance is one of the highlights of the TV Movie, with a veneer of camp covering a vicious animal.

The Master will return – it's what he does best. The past shows that if he's brought back for a reason, if he's integral to the story, rather than a contractual obligation or an attempt to spice up a failing script, then he really does live up to his potential as the Doctor's equal and opposite.

And, after all, the whole universe knows he is indestructable ...

CHARACTER ASSASSIN

The mansion loomed before me like a defiant fist, raised in anger at the cage of rock surrounding it. It signalled my journey's end, and my hearts quickened as it grew larger in my vision.

My quest had taken me across a land overflowing with idle absurdities and notional truths. As the weeks passed, I had encountered many of its colourful natives. I confess I found their eccentricities somewhat entertaining ...

But as I neared my goal, I found myself descending ever deeper into this world's cold underbelly; a region which few spoke of and fewer still dared to tread ...

SCOTT GRAY - WRITER ADRIAN SALMON - ARTIST
ROGER LANGRIDGE - LETTERER
ALAN BARNES & CLAYTON HICKMAN - EDITORS



The beast led me through an interminable corridor and eventually to the lounge. And there they were – legends of a sort; bold figures who had captured the collective imagination of a world.

I stifled an urge to laugh.

... SO THEN **HYDE** DECIDED TO PICK A FIGHT WITH **SILVER**... BUT ONLY AFTER HE'D GOTTEN HIM **DRUNK** ON THE RUM HE'D STOLEN FROM **SMEE**...

THAT MAN IS AN ABSOLUTE DISGRACE – WE SHOULD **NEVER** HAVE ALLOWED HIM INTO THE SENIOR CIRCLE...

OH, CERTAINMENT! DO YOU KNOW, HE ONCE TOLD ME MY DON JUAN TRIUMPHANT WAS **TURGID**! CAN YOU BELIEVE TH-

WELL NOW, WHO'S **THIS**?

GREETINGS, GENTLEMEN. I AM KNOWN SIMPLY AS **THE MASTER**. UPON MY TRAVELS I HAVE HEARD **MUCH** OF YOUR FINE ESTABLISHMENT...

I AM HERE TO PETITION FOR **MEMBERSHIP**.

IMPUDENT SWINE, I AM THE ONLY **MASTER** HERE! I DOMINATED THE ENTIRE **WORLD** WITH MY BRILLIANT MACHINES, MY **GENIUS** IS -

CERBERUS, WHY DID YOU LET THIS FOOL THROUGH THE DOOR? I DESIGNED YOU TO KEEP THE RABBLE **OUT**...

OH, WHAT A **JEST**! POOR **MOREAU**, YOUR **LAPDOG**'S FOUND **ANOTHER** HAND FOR HIS LEASH!

WATCH YOUR **MOUTH**, **FRENCHMAN**, OR YOU'LL FIND **YOURSELF** IN MY **SURGERY**...

BE **SILENT**, **ROBUR**, YOUR SO-CALLED "TERROR" WAS AN UNRELIABLE BAG OF BOLTS, AND WE ALL **KNOW** IT. NOW, THE **NAUTILUS** ON THE OTHER HAND...

THE... **MASTER**... GOES... WHERE... HE... PLEASES...

Origin of Species

A FELLOW MESMERIST, THEN? YOU BEGIN TO INTRIGUE ME, SIR...

PERHAPS WE SHOULD CONSIDER ADDING SOME NEW BLOOD TO OUR RANKS.

THANK YOU, MY DEAR COUNT. MY ONLY DESIRE IS TO STATE MY CASE TO YOUR ASSEMBLY...

...AND MEET WITH YOUR CHAIRMAN.

"...NOT UNTIL YOU'VE PROVEN YOUR CREDENTIALS."

EH-?

HEH-HEH-HEH... I THINK *NOT*, SIR...

In an instant, my surroundings had transformed. I found myself facing still more of these bizarre beings in some form of arena ...

LITTLE MAN, YOU SEE BEFORE YOU THE **FINEST INTELLECTS** THE WORLD HAS EVER PRODUCED. OUR EXPLOITS HAVE CHANGED THE FACE OF **NATIONS** AND CARVED THE PATH OF **HISTORY**.

WE STAND REMOVED FROM COMMON **MORALITY**. OUR NAMES STRIKE **TERROR** INTO THE HEARTS OF MANKIND.

SO TELL US, "MASTER"...

WHY SHOULD WE ALLOW YOU ENTRY INTO OUR SOCIETY?

WHERE IS YOUR CHAIRMAN?

FIRST YOU MUST FACE **OUR** RULING.

NO! I WILL NOT BE JUDGED BY SUCH **INSUBSTANTIAL** CREATURES!

YOU ARE ALL **PSEUDONOMIC ENTITIES**, EXISTING IN A REALM OF **TOTAL FICTION**. I SEE ONLY **WORDS** ON A **PAGE**, CLOTHED IN THE **ILLUSION** OF REALITY!

YOU ARE THE **BY-PRODUCT** OF A FEW **Feeble Imaginations** FROM A TINY BACKWATER PLANET, NOTHING MORE!

YOU MUST ADMIT, VLAD, HE'S **MAD** ENOUGH TO BE ONE OF US...

SILENCE, GRIFFIN.

WE SHALL PUT THIS TO A VOTE...



WHERE HAVE ALL
THE SOFT YOUNG MAN-CUBS
GONE? MUST I BE CONTENT
WITH THE GRIZZLED FLESH
OF THE AGED?

VERY WELL..
IF THIS BE
ALL THE MEAT
ON OFFER...

...IT
SHALL
FILL MY
BELLY
NOW!

AAIROOWW!!!

YOU'RE NO
DOUBT USED
TO MORE
INTIMIDATED
PREY, BEAST...

ZZZEEEEEE

... BUT I
FEAR NO
PAPER
TIGERS.

NNNGH!

THWAK!

ENOUGH! I AM A BUSY
MAN AND WILL BROOK NO
FURTHER DELAYS --
ANSWER ME NOW...

AH,
NEARBY,
I THINK...

I SMELL
THE BLOOD --
AND THE
FEAR -- OF AN
ENGLISHMAN.

THIS IS
NO WALL. IT IS A
CURTAIN...

WHERE IS
YOUR
CREATOR?



...LET IT BE
PULLED
BACK.

HOW -- HOW IS SUCH AN
ACHIEVEMENT **POSSIBLE**? I WEAR
THE **CROWN OF THOUGHTS** - ONLY I
CAN EFFECT SUCH **MATHEMATICAL
FEATS!**



YES, I THOUGHT
SOMEONE WAS
MISSING FROM
THAT CROWD...

GOOD EVENING,
**PROFESSOR
MORIARTY.**



ST-STAY BACK! YOU STAND
IN THE WAY NOT MERELY OF AN
INDIVIDUAL BUT OF A **M-MIGHTY
ORGANISATION!**

RETREATING TO
THE WORDS YOUR
AUTHOR GAVE YOU...
INTERESTING.

YOU'VE DEVELOPED
IDEAS **ABOVE YOUR
STATION**, PROFESSOR...
YOUR **SELF-BELIEF** WAS SO
STRONG YOU'VE ACTUALLY
GAINED SOME MEASURE OF
CONTROL OVER THIS
ENVIRONMENT...



BUT YOU'RE THE **LEAST** OF THIS
MENAGERIE, **MORIARTY** - NOT A
TRUE CHARACTER AT ALL, MERELY
A **PLOT DEVICE** YOUR CREATOR
USED TO ELIMINATE THAT
DETECTIVE FELLOW...

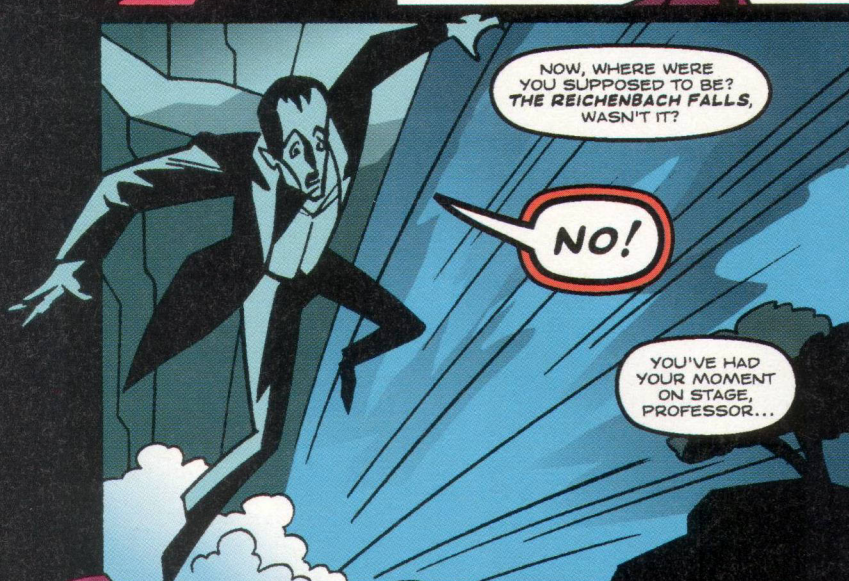
AND AS I
RECALL, YOU
COULDN'T EVEN
MANAGE TO
DO THAT.

STOP! YOU
C-CANNOT-



DID YOU TRULY
THINK YOURSELF
TO BE **REAL**? DID YOU
DECIDE TO SURROUND
YOURSELF WITH YOUR
"**PEERS**"?

WHEN THE BEINGS
WHO BUILT THIS DIMENSION
DEPARTED, THEY LEFT THIS
DEVICE BEHIND. IT'S FAR TOO
IMPORTANT TO BE WASTED
ON THE LIKES OF **YOU...**



NOW, WHERE WERE
YOU SUPPOSED TO BE?
THE **REICHENBACH FALLS**,
WASN'T IT?

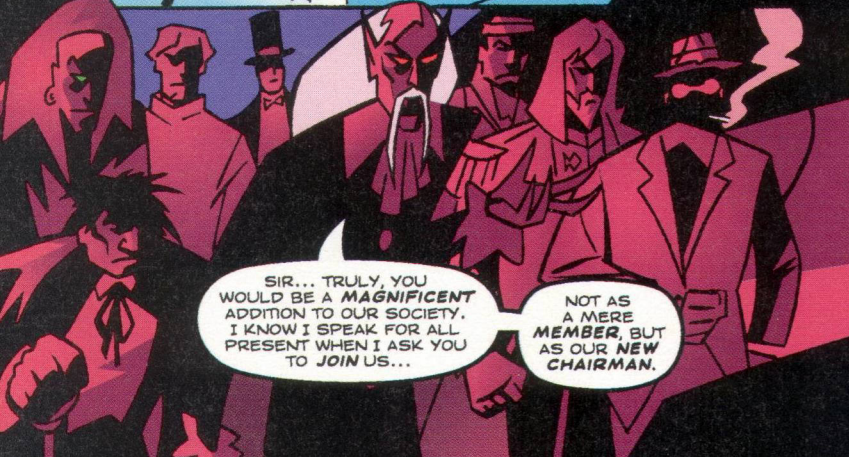
NO!

YOU'VE HAD
YOUR MOMENT
ON STAGE,
PROFESSOR...



...TIME
TO STEP
OFF.

AAAIEEEEE!



SIR... TRULY, YOU
WOULD BE A **MAGNIFICENT**
ADDITION TO OUR SOCIETY.
I KNOW I SPEAK FOR ALL
PRESENT WHEN I ASK YOU
TO **JOIN US...**

NOT AS A
MERE
MEMBER, BUT
AS OUR **NEW
CHAIRMAN.**



OH, MY DEAR FRIENDS,
I AM TRULY **TOUCHED** -
BUT I MUST **DECLINE**
YOUR INVITATION...

I FEAR YOUR
BRIEF ERA OF **DAGGERS,
PISTOLS** AND **POISONED
DARTS** IS LONG OVER.

STILL, YOU HAVE
AMUSED ME, AND
SO I SHALL PRESENT
YOU WITH A PARTING
GIFT...



LET ME GIVE YOU A TASTE
OF THE DARK WONDERS THE
NEXT CENTURY HAD
TO OFFER...

ZRRROOAAAAR!

HAH.HAH.HAH.HAH.HAH.HAH.HAH.HAH.HAH!!!

As I began my long journey home, my
back warmed by the glow of impossible
weapons, I pondered the singular concept
of destroying an unreal thing ...

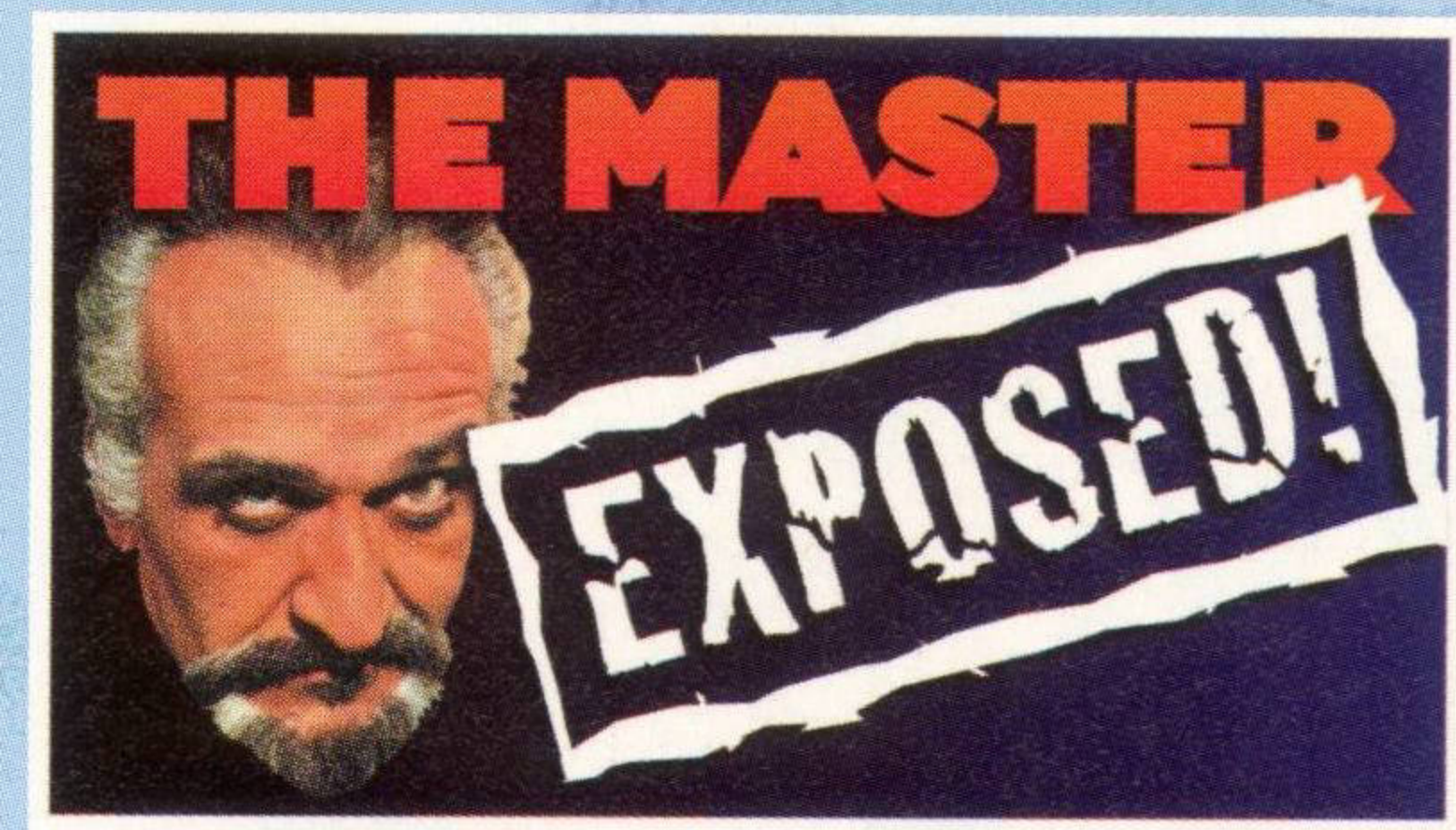
I knew the headband could only manipulate matter existing
inside this world. Even so, once its technology was studied, it
would provide me with all manner of interesting possibilities ...

But then a careless notion danced across my
mind: if I remained in this realm, I would be
all-powerful – a god walking amongst fantasies ...

I dismissed the thought at once.
My ambitions would never allow
such complacency ...

I could never be satisfied with a
life of mere fiction.

The end



TODAY AS HE WAS 30 YEARS AGO. THE LIFE AND DEATH OF 'SHEIKH EL DEL', BY PHILIP MACDONALD.

THE LATE ROGER DELGADO WAS THE MODEL FOR THE MASTER – BUT VERY LITTLE IS KNOWN ABOUT THIS MOST ADMIRER OF ALL DOCTOR WHO VILLAINS, AS POPULAR

L

ike many actors who consistently play double-dyed villains, Roger Delgado was one of the most gentle and charming people you could wish to meet. He was a quiet, rather shy man, very unlike the egomaniacal villains he so constantly played." So says Terrance Dicks, co-creator of Doctor Who's ultimate villain, the Master – a character brought to life in the 1970s by an actor who rapidly became one of Britain's best-loved television stars and who was then, tragically, taken from us long before his time.

Roger Caesar Marius Bernard de Delgado Torres Castillo Roberto was born in Whitechapel, London on 1 March 1918. Despite having a Spanish father and a Belgian mother, he would often remark in later years that he was proud to be a true Cockney, having been born within the sound of Bow Bells. Educated at the Cardinal Vaughan School and later the London School of Economics, Delgado was something of an academic achiever, and thanks to his family background he was fluent in both Spanish and French.

His first job was at a bank, but after only 18 months he turned his back on a business career when, at the age of 20, he resolved instead to pursue his dream of becoming an actor. In 1938 he joined the Nelson Repertory Company in Leicester, making his debut in *You Can't Take it With You*. However, like so many actors of his generation, Roger Delgado's burgeoning career was soon cut short by events in Europe.

When war broke out in September 1939, Delgado attempted to enlist in the army but was turned down owing to his parents' mixed nationalities. Deeply hurt, he turned instead to the RAF, but was rejected on the same grounds. Eventually, however, he succeeded in joining the Royal Leicester Regiment and saw active service in Europe and the Far East, fighting the Japanese in Burma and finally being promoted to the rank of Major in the Royal Signals in India.

After the war Delgado found his way back into the theatre, notching up three hard-working years at York Rep from 1946, followed by a season with the Midland Theatre Company in Coventry where his roles included Sir Robert Morton in *The Winslow Boy* and Shylock in *The Merchant of Venice*. The late 1940s also saw Delgado's first tentative successes in securing work with the BBC, whose archives retain a trio of letters dated 23 November 1949, in which the young actor approached three drama producers at the BBC's Alexandra Palace Studios, dropping the name of one of the Corporation's foremost announcers of the day: "Mr Macdonald-Hobley, a close personal friend of mine, has suggested that I write to you to ask whether you would be good enough to grant me an interview." Delgado went on to mention his recent season in Coventry, and noted that he had "broadcast" the previous Monday in Val Gielgud's *Ivory Tower* – autumn 1949 having seen Delgado embark on a two-and-a-half year period with BBC Radio's permanent Repertory Company.

However, his break into television was to take a little longer. Delgado continued to write letters to numerous television producers during his stint with the BBC Radio Rep, often targeting specific plays which featured Spanish or French roles and stressing that his looks may be suitable for such parts. Eventually he was granted a small screen audition, which noted his linguistic capabilities and described him for posterity as "5'8" Dark – Spanish".

At length, Delgado's efforts were rewarded. November 15 1952 saw him take his first television role, a small part in the fourth episode of *Operation Diplomat*, a serial by the veteran thriller writer Francis Durbridge. Transmitted live from Alexandra Palace, the show netted Delgado the princely sum of £15.15.0. Another role soon followed in the fantasy drama *The Portrait of Peter Perowne*, the first of Delgado's many engagements for the legendary BBC producer Rudolph Cartier.

At around the same time Delgado began securing his earliest cinema roles, one of which came as a direct result of his television debut. In 1953 he made a brief appearance in *The Broken Horseshoe*, a big-screen Francis Durbridge thriller directed by Martyn C Webster, who had produced the Durbridge serial for the BBC. In the same year Delgado played a Spanish policeman in the Alec Guinness comedy *The Captain's Paradise* and a murderous thief in *Blood Orange*, a crime thriller from Hammer Films.

However, Delgado's first real breakthrough came in 1954 when he won the starring role of Athos in the BBC's first television adaptation of Alexandre Dumas' classic swashbuckler *The Three*

career already pushed towards the niche of high-spirited historical drama – a genre for which audiences demonstrated an insatiable appetite during the 1950s. All the same, there was scope for the occasional departure: 1955 saw Delgado's first sci-fi role, when Rudolph Cartier cast him as the doomed Conrad in the fourth episode of Nigel Kneale's classic chiller *Quatermass II*.

1956 was to be Delgado's busiest year yet, with more prominent roles in films including Terence Young's star-studded epic *Storm Over the Nile*, the prestigious Powell/Pressburger war movie *The*



As Athos in BBC Television's *The Three Musketeers* (1954)

Some actors move their work down a few gears for television. Delgado never gave anything but his best

Battle of the River Plate, and the seafaring melodrama *Manuela*, starring Trevor Howard and Donald Pleasence. BBC Television continued to employ Delgado for numerous character roles, and he netted the first of many jobs for the independent producer ITC when he appeared in an episode of *The Scarlet Pimpernel*. Somehow he even managed to squeeze in theatre work, appearing at the Phoenix in *The Power and the Glory* during the spring, and as if that weren't enough, it was also in 1956 that he married his beloved Kismet Shahini. It seems that

become the BBC's Head of Series and Serials his friendship with Delgado would have a direct bearing on his casting in *Doctor Who*. (Interestingly, Sutton's very first professional job, at the age of 18, had been in a West End play featuring an aspiring youngster by the name of Jon Pertwee, while *Huntingtower* also featured a 12 year-old Frazer Hines – it's a small world.)

Shaun Sutton would later recall his first meeting with Delgado: "He was talking about casting, and he said, 'You know, it gets very aggravating because they will only cast me as scornful Spaniards and villains!' So I said, 'That's disgraceful, I mean, you're such a marvellous actor – we must do something about that.' The next thing I did was John Buchan's *Huntingtower*, which is set in Scotland but with foreign villains, and of course the first thing I did was to cast Roger Delgado as the villain! Then I wrote a serial called *The Queen's Champion*, which was about the three days in England before the Spanish Armada, and I rang Roger up and I said, 'Will you be in this?' And he said, 'As what?' And I said 'The Spaniard ...'"

By now it was becoming clear that Roger Delgado was falling prey to, and yet at the same time reaping the rewards of, every actor's dread: typecasting. The combination of his darkly smouldering eyes, his Mediterranean good looks and not least his formidable talent had made him indispensable for the kind of role in which he now found himself repeatedly cast. And whereas some actors were apt to move their work down a few gears for the upstart new medium of television, Delgado never gave anything but his best. "He gave the sort of performances he would have given in film," explained Sutton admiringly. "Very relaxed, but with a tremendous pressure and energy behind his eyes. He was an ideal villain in television

serials." Sutton would go on to cast Delgado in several dramas for the BBC Children's Department, including "a sort of children's extravaganza for Christmas called *The Three Princes*, a sort of magic play. I asked Roger if he would play one of the princes, the Prince of the Rising Sun, a marvellous sort of dignified Rajah, in which he was extremely good as always."

Transmitted live on Boxing Day 1959, *The Three Princes* marked another significant milestone in Roger Delgado's journey towards his most famous role, for it was during this production that he worked for the first time with a young actor called Barry Letts. The two had first met some years earlier when Letts saw Delgado performing in rep at the Opera House in Scarborough, and *The Three Princes* was to be only the first of many acting collaborations. "I've been chased by Roger (he was the very evil Gestapo agent), right across occupied Europe in a POW escape story," said Letts later, "and I've also been killed in a spectacular sword-fight, knee-deep in the English Channel, by Roger, half-Spanish, half-English, determined to prevent my assassinating Queen Elizabeth II!" From their earliest days together, Letts knew he was working with an actor of distinction. "I never really changed my opinion of him," he explained many years later. "I always thought he was a very good actor. He was a quiet man, he was a very courteous man, and he made a great impression on me right from the start."

More than a Moriarty

'You know, it gets very aggravating because they will only cast me as scornful Spaniards or villains!'

Musketeers. Transmitted live, the six-part serial was produced by future *Doctor Who* director Rex Tucker (and interestingly, D'Artagnan was played by Laurence Payne, whom Tucker would later cast in *The Gunfighters*, while Porthos was Paul Whitsun-Jones, later the Marshal of Solos in *The Mutants*). The following year Delgado worked once again for Tucker, this time starring alongside future *Doctor Who* companion William Russell in an adaptation of Robert Louis Stevenson's unfinished historical romance *St Ives*. With television roles now coming thick and fast, Delgado was finding his

everyone who knew Roger and Kismet Delgado bore witness to the fact that their marriage was the closest and happiest it is possible to imagine. "He was very much in love with his wife," recalled fellow *Doctor Who* actor Richard Franklin many years later. "This was very touching. You could see it when they were together."

The following year saw Delgado's first television work for producer Shaun Sutton, who cast him in a six-part BBC adaptation of John Buchan's historical drama *Huntingtower*. It was to prove an auspicious encounter, for when Sutton later went on to

Among the flood of swashbuckling television roles which continued to come Delgado's way (including obligatory foreign villains in ITC classics *Sword of Freedom*, *William Tell* and *The Adventures of Robin Hood*), BBC files reveal that Delgado was originally due to appear in a November 1959 episode of *Hancock's Half Hour* called, unsurprisingly, *Spanish Interlude*. It appears that he requested that his contract be cancelled shortly before production, quite possibly because it interfered with his increasingly busy film schedule.

Cinema roles had continued to pour in, with appearances in spy thrillers like *Mark of the Phoenix*, family adventure fare like *In Search of the Castaways* (tag-line: "Lots of thrills and Hayley Mills!"), sci-fi fantasies like the sub-Quatermass catchpenny *First Man Into Space*, heavyweight dramas like the John Mills vehicle *The Singer Not the Song*, and even a cameo role in *The Road to Hong Kong*, the last of the famous 'Road' comedies starring Bob Hope and Bing Crosby. It was, however, a brace of eye-catching performances in Hammer co-productions which finally secured Delgado's reputation as a screen villain to be reckoned with. 1960's lurid historical melodrama *The Strangers of Bombay* saw Delgado cast as the gimlet-eyed henchman to George Pastell's fanatical cult leader in a shamelessly exploitative tale about the Thuggee sect whose murderous exploits terrorised the British Raj in 19th century India. A year later Delgado was playing the no less villainous role of Tang Hao the Tong enforcer alongside Christopher Lee in Hammer's gory period piece *The Terror of the Tongs* (tag-line: "Drug-crazed assassins carrying out their hate-filled ritual murders!").

1961 brought television work in *Danger Man*, *Plateau of Fear* (with Gerald Flood) and a very early Patrick Macnee/Ian Hendry instalment of *The Avengers*, but it was the commercial channels' ongoing appetite for costume drama that gave Roger Delgado his first taste of true celebrity when, not for

As Delgado's career progressed through the 1960s, a new and almost entirely unacknowledged strand began to appear in his television repertoire. The fact that one of British television's most celebrated villains was also a prolific religious broadcaster has seldom if ever been mentioned in accounts of Delgado's life, but even the most rudimentary glance at his television credits will reveal that, from 1961 onwards, he lent his famous velvety tones to countless poetry readings, Bible lessons and sermons for programmes such as *Meeting Point*,

Theatre, alongside television parts in evergreen dramas like *Sherlock Holmes*, *Z Cars*, *The Saint*, *The Protectors* and the BBC's long-running police classic *Maigret*. "I was responsible for killing Maigret's assistant Torrance, by chloroforming him and sticking a large hatpin into his heart!" Delgado later recalled. "I felt rotten about that. Think of poor Torrance's feelings. He had a regular part in the series and they brought me in for just one episode to bump him off and put him out for work. Still, afterwards he told me there were no hard feel-

ings and we became great friends." Such was Delgado's reputation as a consummate screen villain that he even gave an interview to the BBC's *Junior Points of View* in November 1964 "to explain how actors act in a sinister manner."

Delgado was now moving into the film industry's premier league. In 1964 he appeared in the Dirk Bogarde espionage spoof *Hot Enough For June*, while the following year found him playing what he described as "another villainous Arab part" in Basil Dearden's secret service caper *Masquerade*. His aptitude at playing wily Arabs was becoming renowned in British film circles, earning him the industry nickname 'Sheikh El Del', so it was no surprise that 1966 saw him as "a jolly old rascal of a carpet-selling Arab" in Michael Bentine's all-star comedy *The Sandwich Man*, alongside Norman Wisdom, Bernard Cribbins, Stanley Holloway and Diana Dors. But most impressive of all was his villainous turn in Basil Dearden's historical epic *Khartoum*, starring such heavyweights as Charlton Heston, Laurence Olivier and Ralph Richardson. "I'm the nastiest Arab of the lot in the film *Khartoum*," declared Delgado at the time. "A thoroughly treacherous, sinister and conniving character!" Exploring the final doomed campaign of General Gordon, the film was a major international success and raised Delgado's profile considerably.

Unsurprisingly in the wake of such



In Mexico-set melodrama *The Singer Not the Song* (1961). COURTESY MARCUS HEARN

'I am chosen by directors to play wicked men because I have a beard, a menacing chin and piercing eyes'

Sunday Stories, Viewpoint, and in particular *Seeing and Believing*. Travelling to churches, abbeys and other places of worship around the country to record readings and voiceovers, Delgado would occasionally write his own scripts for these broadcasts. In addition, he was by now one of the most prominent voices of BBC Radio, with a vast contribution ranging from schools programmes, regular spots on *Morning Story* and countless dramas – including, in 1966, a seven-part science fiction drama called *The Slide* penned by future *Doctor Who* writer Victor Pemberton. Delgado's seismologist Gomez was the central character, a mysterious amalgam of Bernard Quatermass and the Doctor himself, unravelling a mystery which anticipated many of the plot details of Pemberton's subsequent *Doctor Who* story *Fury From the Deep*.

Conventional roles continued to be in strong supply, with theatre work ranging from the pantomime *Little Old King Cole* with Charlie Drake at the London Palladium, to *Simple Spymen* at the Whitehall and *Diplomatic Baggage* at Wyndham's

exposure, the late 1960s brought a round of particularly high-profile television work, including yet another villainous lead as Fouquet in Hugh David's eight-part BBC production of *The Man in the Iron Mask*, and guest roles in *Man in a Suitcase*, *The Champions*, *The Avengers* (this time alongside future renegade Time Lord Kate O'Mara) and an episode of *Randall and Hopkirk (Deceased)* called *The Ghost Who Saved the Bank at Monte Carlo*. Also appearing in the latter was another television stalwart by the name of Nicholas Courtney. "Roger played a very dubious manager of a casino," Courtney later recalled. "I was playing a crook, and I had to fall out of a cupboard all the time, which got rather painful on my hands and knees." Although they spent very little time together on set, the pair struck up a friendship that would continue through their time together on *Doctor Who*.

The Ghost Who Saved the Bank at Monte Carlo was transmitted by various ITV regions in November 1969. At around the same time, major discussions were under way at the BBC's *Doctor Who* production



With Christopher Lee in *Terror of the Tongs* (1961). © HAMMER

the last time, he found himself cast as the returning villain in a top-rated adventure serial. In 1961 and 1962, the ATV/ABC co-production *Sir Francis Drake* notched up a respectable run of 26 episodes based around the daring exploits of its 16th century hero. Week after week Terence Morgan's dashing Drake could be found battling the Spaniards all the way from the English Channel to the West Indies, his nemesis the villainous Spanish envoy Mendoza, served up with relish by Roger Delgado. Produced by Anthony Bushell (director of *The Terror of the Tongs*), the series was sufficiently popular to warrant its re-editing into four extended TV features for syndication in America.

office. While production continued on *Doctor Who* and the Silurians, incoming producer Barry Letts and script editor Terrance Dicks had begun to rethink the show's regular format for its eighth season. Out would go the original UNIT trappings and short-lived companion Liz Shaw; in would come two new assistants in the shape of Jo Grant and Mike Yates. The most radical change of all, however, was to be the introduction of a regular villain. "The Master was one of those shape-of-the-season decisions," Terrance Dicks later recalled. "Someone had said the Doctor is rather like Sherlock Holmes in lots of ways, and what we need is a Moriarty, an equal." Cross-referenced with the recent introduction of the Time Lords into *Doctor Who* mythology, the concept of the Doctor's polar opposite began to take shape. "I came up with the idea of a bad Time Lord," explained Terrance Dicks, "and Barry said, 'I know exactly who's the one to play him!'" So there was never anybody in mind but Roger.

Letts and Dicks would eventually settle on a name for their new character which suggested a natural antithesis to the show's hero ("The Master is the name that an egotist would choose,"

been a great team show, and Roger just slipped into it immediately," says Nicholas Courtney. "He was so liked by everyone, and he was such a delightful, kind person, completely belying his looks; he always played these villains but he was just an entirely different person. He was very, very gentle and always very concerned that he would get his performance right, and he would criticise himself a great deal if he didn't."

"Roger Delgado was a lovely guy, absolutely smashing," recalled Michael E Briant, who directed both *Colony in Space* and *The Sea Devils*. "He was such a professional actor and took the Master very, very seriously indeed. I remember, in *Colony in Space*, I'd got the idea that the TV set was going to be a wrist-watch, and I was inlaying a picture into Roger's wrist. He had to keep his hand still while we lined up the inlay and did it all. I remember it took something like 30 minutes, which doesn't sound very long, but 30 minutes sitting in the same position, not letting your shadow fall over the watch and not moving your hand one iota is a hell of a long time. Roger never said a word about things like that. He just sat there for half-an-hour, and when I'd got the

and 'corpsing', Delgado presented a rock of stability during recording. "He never cracked a smile," Jon Pertwee once remarked. "Now, many other times, with people like Nicholas Courtney and Katy Manning and our other mates, we had times when we laughed so much we had to go out and have a cigarette and a cup of coffee, and come back five or ten minutes later when we'd controlled ourselves, but never with Roger. Roger was absolutely rigid and straight when he was working."

All the same there were a couple of close calls, including the occasion during *The Mind of Evil* when a spilt jug of water transformed the studio floor into an ice-rink in the middle of a fight scene. "We were slipping and sliding and falling flat on our



Repeat 'Effendi'? *The Mummy's Shroud* (1967). © HAMMER

The man who'd earned the industry nickname 'Sheikh El Del' was falling prey to every actor's dread: typecasting

explained Dicks, "a title"), but it's interesting to note that BBC files reveal that the new villain was cast long before the character had a name, and before even Jon Pertwee himself had been re-contracted for a second season; Letts booked Roger Delgado to play a nameless "Renegade Time Lord" for serials EEE to JJJ as early as 23 March 1970, a full six months in advance of production on *Terror of the Autons*.

"It seemed a wonderful idea to have a resident villain," recalled Nicholas Courtney. "Jon Pertwee was very excited, having known Roger far better than I did." For his part, department head Shaun Sutton later described the casting as "absolutely perfect".

On location for *Terror of the Autons* in September 1970, Delgado described the role to a visiting *Radio Times* journalist as "More than a Moriarty", and revealed how thrilled he was to have won the part, having already tried three times to break into *Doctor Who* before being offered a role whose scope was "way above any other I had considered." He pointed out that the Master was a different kind of villain from the hard-bitten types he had portrayed in films like *Khartoum*, and expressed his determination to avoid a cartoonish approach. "I don't think that'll happen," he declared. "I remember starting 16 years ago in *Midday Matinée*s. Once I was faced with the unbelievable line, 'Come in and put your feet up on the Algerian pouffe.' If you can handle something like that you can handle anything!" It was clear, too, that by the time the Master entered his life, Delgado had come to terms with the mixed blessings of typecasting. "I love playing villains," he said in 1971. "I am chosen by directors to play wicked men because I have a beard, a menacing chin and piercing eyes."

Without exception the *Doctor Who* team found their new colleague to be a man of charm, good humour and calm professionalism. "It's always



With the remarkable Marie Devereux in *The Strangers of Bombay* (1959). © HAMMER

shot and came down on the floor to say thanks, he said, 'It's a pleasure, an absolute pleasure,' and went on to the next thing."

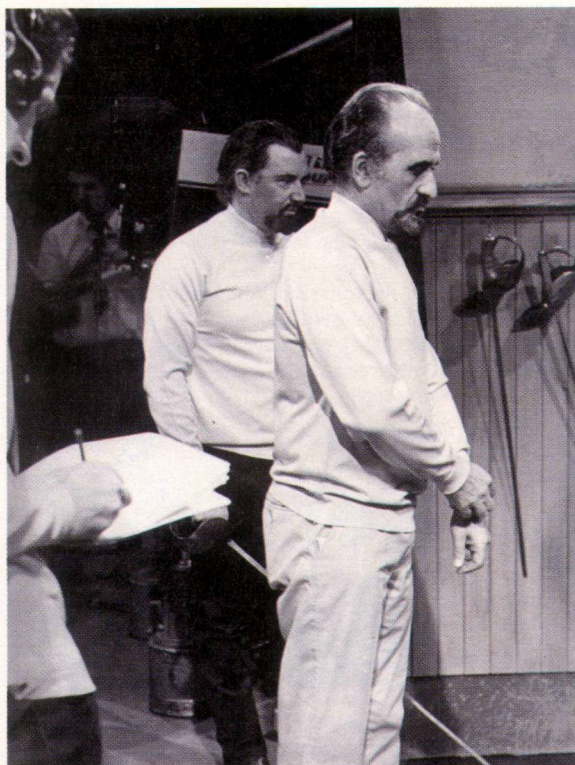
"Off the set he was funny and giggly and he had the wickedest sense of humour," recalled Katy Manning. "He used to make me die laughing! It wasn't easy, sometimes, to do a shot with Roger because he had a real twinkle in his eye." But in a team famously prey to the perils of practical jokes

backsides," recalled Pertwee, "and I got through it, hysterical with laughter, and Roger kept a straight face, but I could feel him heaving underneath my embrace, knowing that he was also having the giggles, and he whispered to me, while we were struggling on the floor, 'I think we'd better stop this – this is ridiculous!' And I was just going to stop when Barry shouted down in the earphone to his personal assistant on the floor, 'Keep it going, for God's sake don't let them stop!', because evidently it looked marvellous on screen."

Everyone could see that the chemistry between the two stars was genuine and unforced, but their working methods were nevertheless very different. "Jon would maybe come to filming and say, 'I haven't had time to read the script!'" recalls Barry Letts with a smile. "He'd say, 'Tell me, where am I? Where have I been? Where am I going? What's round the corner, is there a monster round the corner?' You know, this sort of thing. But that would never happen with Roger. He would know precisely what he was doing in the scene, exactly what the monster was around the corner, and how he was going to react when he met it." Paul Bernard, who directed Delgado's final two *Doctor Who* stories, concurs: "They were two exceptional persons and actors in their own way, totally different. One specialised in making everyone smile and laugh – he was a showman. Even in the rehearsal room Pertwee enjoyed showing

off to everybody, and you had to play to that and utilise it, whereas Roger wanted to approach everything properly. He had a great sense of humour, he wasn't against having a good laugh, but he wanted to take things much more carefully and much more purposely. The job for the director was to bring those two styles together and make them work in the end."

Barry Letts agrees with this thesis: "One of the



The Sea Devils: Ready for swordplay with double Derek Ware. © DEREK WARE

director's jobs is to find the right level for all the actors and to say to them, 'That's too much of that, take it down.' Roger always found precisely the right level. He was able to sort of stand apart from himself and do that. As a result he was able to play the villain without 'being' a villain. Far too often in children's television, the villains are so overtly villains that they become almost comic characters."

For his part, Shaun Sutton believed that Delgado's great skill lay in the fact that "He didn't push the villain too hard. There's something enormously sinister about the casual villainy of Roger Delgado playing the Master. You could see it was no

natural?" But never once did Delgado truly send up the character – like all good actors, he treated his creation with the utmost respect. The results were triumphant, as was soon evidenced by the flood of fan mail that began arriving at the Doctor Who production office. "I could tell from

these letters that I was the man they loved to hate," Delgado revealed after finishing work on his first season. "There were even one or two kids who complained on occasions that I was not wicked enough!" It's easy to see why, when asked to boo the Master at the climax of *The Demons*, a group of Wiltshire schoolchildren famously declared that they'd prefer to cheer him instead.

But despite his relaxed exterior, Roger Delgado was not to find every Doctor Who production a breeze. "In *The Sea Devils* the powerboat chase was a real sweat for Roger, who got very seasick," confirmed Michael E Briant. "He was very brave



Summoning monsters in The Sea Devils. © BBC VIDEO

in overcoming his fear of physical stunts – and of water in particular – but such reminiscences have tended to belie the truth that Delgado was in reality a consummate man of action. Kismet Delgado has since denied the story about her husband's fear of water, explaining that while he may have been seasick, his only real concern while shooting *The Sea Devils* was that he didn't want to get his costume wet, as there was no spare available.

Years of experience in swashbuckling period roles had in fact made Delgado a first-class horseman and, in particular, what Doctor Who's stunt arranger Derek Ware would later describe as "a master swordsman". Watching the fondly remembered Doctor-Master swordfight in *The Sea Devils*, it's perfectly clear that it is Delgado, and not Pertwee, who is setting the tempo and leading the choreography. Delgado was an immensely talented physical actor, and it was not only his facial appearance and purring voice but also his supremely elegant, catlike bearing and movement that made his Master such a consummate creation. "I often used to think that Roger was on roller skates because he just seemed to glide along," John Levene once observed. Watch the extraordinary precision of Delgado's every move in the very first scene of *Terror of the Autons*, and you'll see what he meant.

Famously, Jon Pertwee was a great car enthusiast. Delgado shared his interest. "He was a very, very keen driver," recalled Richard Franklin. "His car, which was a little Mini, was absolutely immaculate. I have never, ever seen a car that was cleaner. And he talked almost all the time about cars!"

Unlike his co-star, however, Roger Delgado was by no means an extrovert. "Roger was great at a dinner party – he was a fine conversationalist," remarked Pertwee on one occasion. "But he was a very, very, very shy man. He wasn't very outgoing at all. In fact, we used to joke that the greatest fun he ever had was to sit at home with his dog at his feet, with his carpet slippers on, drinking a good cup of brandy." Nicholas Courtney agreed: "We went to

dinner with him once, when he lived in Twickenham, and he was very much what one might call a 'pipe and slipper man'. He entertained us and he loved his home, and he loved having friends around him. One could almost imagine him putting his slippers on, although I don't think he had any on that occasion!"

Having appeared in all but four episodes of Doctor Who's eighth season, Delgado's role in the show was sharply diminished. "Looking back, I must admit that we overdid the Master in his first year," confessed Barry Letts later. "He

was the main villain in every single story. After a while the audience twigg'd this and started looking out for him. So in later seasons, we restricted him to one or two stories a season." His second year on Doctor Who saw Delgado appear in 12 of the season's 26 episodes, and the year after that a mere four – but although the rationing of the character

The understated, coolly aesthetic breed of villainy which Delgado brought to the Master was something quite new

fuss for him to be the Master – he had all the cards in his hand. He didn't need to rant and to rave, he was just very calm and laid-back about the whole thing, and I think that made him a very sinister figure indeed." Christopher Barry, who directed Delgado in *The Demons*, puts it even more simply: "Roger Delgado didn't have to 'cod it' to look menacing – he just was!"

The understated, coolly aesthetic breed of villainy which Delgado brought to the Master was indeed something quite new for Doctor Who. Although not above losing his cool and resorting to blind panic, as in the climaxes of both *Terror of the Autons* and *The Time Monster*, for the most part Delgado's Master offered a supremely self-assured masterclass in infinitely underplayed menace. His witty, point-scoring repartee with Pertwee's Doctor became a source of joy to the show's viewers, and Delgado's wickedly precise comic instincts, far from diluting the threat, lent even greater depth to the character. Witness how he teeters brilliantly on the brink of high camp in the delicious *Clangers* scene in *The Sea Devils*, or in his ultimatum to Jo in *Frontier in Space*: "Are you coming, or do you really wish to vegetate in this hole for the rest of your



Posing with Pertwee and orange friend on location for The Claws of Axos. © BBC VIDEO

because he hated it and kept on going." Jon Pertwee concurred: "When we asked him to float around in the sea in a flotation suit, it absolutely terrified Roger. It took him about three quarters of an hour to get over the side of the boat." In the years following Delgado's untimely death, Pertwee would repeatedly pay tribute to his friend's courage

worked to the dramatic benefit of *Doctor Who*, for the actor's career the news was less encouraging. Although he continued to play a number of other roles during his time on *Doctor Who*, including appearances in *Jason King*, *The Persuaders!*, a BBC production of *The Adventures of Don Quixote* and even Charlton Heston's big-budget film of *Antony and Cleopatra* (in which he played the Soothsayer – ironically the very role sent up by Jon Pertwee in *Carry On Cleo*), it was clear that Delgado's other work had suffered as a result of his exposure as the Master, and by 1973 the actor had decided that it was time to move on.

"In the end he asked to leave the series because he'd found that he wasn't getting offered other work," explained Barry Letts. "He just wasn't earning enough to get by, because everyone thought he was a permanent member of our company, just as the Doctor himself was. So I said to him, 'Well, do you want to go out with a bang, or do you just want to finish the season and we'll forget about the Master?' And he said, 'Oh no, I'd like to go out with a bang!' And in fact we had started discussions about a story which would end with the Master being blown up in some cataclysm of the universe, and we'd never be quite sure whether he could have killed the Doctor or whether he might have decided not to, and whether it might

such a needless way ... it shouldn't have happened. He had so much ahead of him, so many marvellous shows to do and so many good performances to give."

"There was an empty hole where Roger had been," said Barry Letts. "It was quite horrible. Quite horrible."

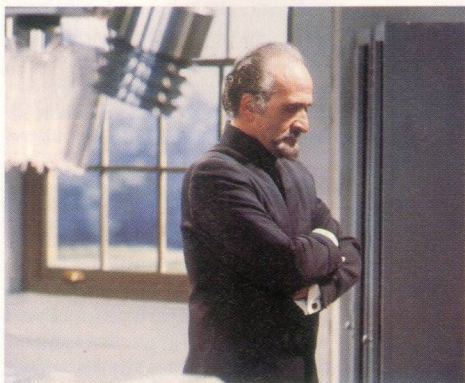
With unhappy irony, Richard Franklin recalled an occasion when the *Doctor Who* cast had been staying in a hotel and Delgado had asked Franklin if he would mind their 6.00am taxi call being changed to five-thirty. "So I said, 'Well, no, I don't – six o'clock's horrible and five-thirty's horrible, so it really doesn't make any difference to me. But just out of interest, why do you want to leave at five-thirty?' And Roger said, 'Well, I absolutely hate being driven, and I want to give this guy plenty of time to get to the location.'"

"The irony and the tragedy of his death was that whenever he went away filming, Kismet always used to go with him," recalled Nicholas Courtney. "Whenever we were on location around England filming *Doctor Who*, Kismet would always be there; and then, of course, this was the one time, in Turkey, that Kismet wasn't with him, and it must have shattered her very much." Kismet Delgado's loss was compounded by the fact that she received

continue to greater heights. "There was lots for him to do," reflects Nicholas Courtney with sadness. Barry Letts believes that Delgado "would probably have been driven back into the theatre, as so many television actors are when they leave series, and I think it would have done him a lot of good, because people would have recognised what a fine actor he was. I think he would have been a real asset to the Royal Shakespeare Company or to the National Theatre."

Shaun Sutton firmly believes that, having relinquished the role of the Master, Delgado would have overcome the spectre of typecasting that had hung over much of his career: "I think as he got older he would have broadened his range. In fact I'm quite sure of that. He wouldn't have gone on playing villains. I think he would have become better known in the profession – even more respected – and therefore could have had the chance to select the parts that he wanted to take. It wouldn't have all been monsters and Spaniards and all that."

"Roger was one of the most gentle men I've ever known," said Jon Pertwee two years after his friend's death. "He was always the most courteous person – he had a temperament, but always pointed it at himself in rehearsals. He would go absolutely berserk with anger if he couldn't get something right, but always at himself, never at anyone else."



The Time Monster: tampering with TOMTIT. © BBC VIDEO

have been because they used to be friends and he couldn't bring himself to do it in the end. We'd got as far as discussing that – no further – and then he was killed."

On 18 June 1973, Roger Delgado arrived in Turkey to begin work on a French/Turkish TV movie called *Tibet Cani*, or *Bell of Tibet*. It appears that his flight had been delayed, and that the driver sent to collect him was in a hurry to deliver the actor, together with a Turkish film technician, to the agreed location. Negotiating the winding mountain roads near Nevsehir with insufficient caution, the driver lost control of the car, swerving off a bend at high speed. Neither passenger survived.

"I was driving back home from rehearsals one day and I saw a headline on a newspaper stand and it said *Doctor Who Star Killed*," recalled Katy Manning. "When you're driving along and you see this thing ... it was horrific. It was very hard thinking of him all the time, and that lovely face that I missed so much."

"I remember how shattered I was when I heard of his death," says Nicholas Courtney, "and I remember going to his funeral service, and it was awful – we were late because the traffic was very bad and we slipped in quietly at the back of the church, and I remember seeing Katy a few rows in front of me, absolutely shaking and sobbing because she was very fond of him."

"I was immensely sad at such a waste," recalled Shaun Sutton. "That he should have been killed in



Frontier in Space: using the 'fear device' in his final episode of Doctor Who. Katy Manning (Jo Grant) looks on. © ANDREW BEECH

no compensation from the film company for her husband's death, and found herself deprived of financial security under the unhappiest of circumstances. A few months later, Barry Letts cast her as the Spider Queen in Jon Pertwee's swansong *Planet of the Spiders*, and she subsequently built a new life in a happy marriage to the actor William Marlowe – who, as chance would have it, had played the Master's henchman Mailer in *The Mind of Evil*. "Of course, when Roger died Kismet was exceedingly upset," said Franklin. "We all liked her very much. It was very nice that as an actress the producer was able to find a part for her, and we were all very pleased that she could be the voice of the Queen Spider." Many years later, Kismet Marlowe would recall her first husband as "a lovely man, with an adorable daft sense of humour, and we had a marvellous marriage which lasted 17 years."

Bell of Tibet was never completed, and Roger Delgado's last work was an episode of the ITC series *The Zoo Gang*, filmed in early June 1973. His tragic death had not only robbed his family and colleagues of a dear friend, but it deprived the acting profession of a career that was surely set to

He was charming, polite, kind and considerate. He and his wife Kismet were very close friends to Ingeborg and me, and we loved them very dearly. I was desperately shaken when he was killed. We looked after Kismet until she managed to get herself together."

"He was such a good man," says Nicholas Courtney simply. "Such a pleasant man to work with, such a professional. He worked hard, was never lazy in his performances, took it seriously, but then, like any person who takes their work seriously, he could always laugh at himself."

"Roger was one of those people who spends his life playing baddies and was superb at that," noted Katy Manning, "and yet what was wonderful about him was the fact that he was the gentlest, funniest, sweetest man you could possibly ever imagine working with." Jon Pertwee was in agreement: "As my adversary the Master, he was evil personified," he once remarked. "As a friend, he was the opposite: warm, feeling and understanding. I shall forever miss him."

Additional research by Andrew Pixley and Nick Farrow



Terror of the Autons

'All he ever does is cause trouble!'



'A MANIPULATOR OF OTHERS FOR EVIL
ENDS, WITH A VESTED INTEREST IN
CHAOS AND MISRULE, WHICH HE
TURNS TO HIS OWN PROFIT ...'
ANDREW PIXLEY EXAMINES THE VERY
FIRST *DOCTOR WHO* MASTER PIECE!

The Master overpowers two scientists at the Beacon Hill radio telescope station, where he channels life into the Nestene sphere. Investigating the scientists' disappearance with the Brigadier, Jo and Captain Mike Yates, the Doctor meets a fellow Time Lord who warns him of the presence on Earth of another of their race, the Master. Overcoming a booby-trap rigged up in the control cabin, the Doctor discovers the shrunken corpse of one of the scientists, Goodge; the other, Professor Phillips, is missing. The Doctor explains to the Brigadier about the renegade Master – and soon a systematic search of plastics factories, which the Nestenes might use, is underway.

Using the alias of 'Colonel Masters', the Master has indeed taken control of a plastics factory – hypnotising its owner, Rex Farrel. Jo enters the factory, but is herself mesmerised by the Master and sent back to UNIT HQ to deliver a negative report ... and carry out certain implanted instructions. Meanwhile, UNIT has recovered the locked box carrying the energy unit from Phillips' abandoned car; it is brought into the Doctor's lab. Jo says that she has a key to open it; as she starts to do so, the Doctor realises that the box is a bomb ...

EPISODE TWO

The Doctor manages to hurl the box out of the window into the canal outside, and sets about releasing Jo from her post-hypnotic state; she recovers, but has no memory of the Master. Captain Yates says that the field where Phillips' car was found had been used by Rossini's circus, which has since moved on to Tarminster.

At the factory, the Master has disposed of McDermott, Farrel's troublesome colleague, by having him test a plastic chair that smothers him. When Farrel's semi-retired father poses a similar threat, the Master offers him another 'new product' – an horrific troll doll. John Farrel carries the doll home, where it comes to life and strangles him.

At the circus, the Doctor's enquiries about Phillips draw him to Rossini's attention; he is held captive in Rossini's caravan. Jo, who has followed the Doctor to the circus, rescues him; finding the Master's TARDIS, the Doctor removes its dematerialisation circuit. Phillips is sent by the Master to confront them, carrying an explosive device – which explodes, killing him. Rossini masses the circus folk to attack the Doctor and Jo – but a police car arrives, and two officers drive them away to safety. However, the Doctor becomes suspicious of these 'policemen'; grabbing at one of their faces, he pulls away a mask to reveal a blank-faced Auton ...

EPISODE THREE

The Doctor causes the car to crash; he and Jo escape into a quarry, where the two Auton policemen hunt them. They are saved when

the Brigadier and Yates arrive in a UNIT car. Back at UNIT HQ, the Doctor's attempts to escape exile using the circuit stolen from the Master's TARDIS in his own vessel prove futile.

Farrel and the Master embark on a plastics promotional tour by coach; Autons in carnival heads hand out plastic daffodils to housewives. UNIT continue the search for the

factory, the Doctor and the Brigadier evade an Auton – and find a plastic daffodil.

Disguised as a telephone engineer, the Master infiltrates UNIT HQ and fits a long flex to the Doctor's telephone. Later, he telephones the Doctor from a call box, activating a sonic device. In the lab, the flex comes to life and starts to throttle the Doctor ...



Josephine Grant (Katy Manning) meets her new boss, the Doctor (Jon Pertwee). © BBC

Master. Ministry official Brownrose arrives with information about a wave of mysterious deaths; two of the victims worked at Farrel's factory. The Doctor visits John Farrel's widow, who tells him about 'Colonel Masters'; he takes the dormant troll doll back to his lab. While the Doctor and the Brigadier investigate the factory, Jo is attacked by the doll – but she is saved by Yates' quick shooting. At

EPISODE FOUR

Alerted by the Doctor's cries, the Brigadier saves his friend. The Auton coach is located at the quarry; the Brigadier intends to order an air strike to destroy it. The Doctor examines the daffodil, which he realises will be activated by a radio signal. Set off, the

A Time Lord emissary materialises at the Beacon Hill radio telescope to give the Doctor bad news ...

TIME LORD I came to warn you. An old acquaintance has arrived on this planet.
THE DOCTOR Oh? One of our people?

TIME LORD The Master.

THE DOCTOR That jackanapes! All he ever does is cause trouble.

TIME LORD He'll certainly try to kill you, Doctor. The Tribunal thought that you ought to be made aware of your danger.

THE DOCTOR How very kind of them.

TIME LORD You are incorrigibly meddlesome Doctor, but we've always felt that your hearts are in the right places. But be careful. The Master has learned a great deal since you last met him.

THE DOCTOR I refuse to be worried by a renegade like the Master. He's an ... he's an unimaginative plodder!

TIME LORD His degree in Cosmic Science was of a higher class than yours?

THE DOCTOR Yes, well ... I was a late developer!

From **Terror of the Autons** Episode One by Robert Holmes

daffodil spits suffocating film over Jo's face; the Doctor neutralises the film with a solvent. The Master enters the lab, and soon has the Doctor and Jo captive; he forces the Doctor to hand over his stolen dematerialisation circuit. On hearing that UNIT are planning a bombing run, the Master takes the Doctor and Jo back to the coach as hostages. Realising the Master will send the trigger signal for the daffodils from the nearby Beacon Hill station, the Doctor uses the coach's brake lights to send a coded warning to the watching Brigadier.

The coach gets underway for Beacon Hill, but Jo manages to free the Doctor. Farrel regains his own will and attacks the Master, causing the coach to veer off the road. The

Doctor and Jo escape as UNIT troops engage the Autons in battle. The Master manages to get to the radio telescope control cabin, where he opens a channel for the Nestenes. The Doctor and Brigadier confront the Master, the Doctor persuading him that the Nestenes will not spare his life. Working together, the Time Lords contrive to fling the Nestene energy form into space. The Autons collapse. UNIT believe they have caught the fleeing Master, but it turns out to be a disguised, hypnotised Farrel; the real Master escapes in the coach.

At UNIT HQ, the Doctor reveals that he had swapped the two TARDISes' dematerialisation circuits. Like him, the Master is now trapped on Earth – and he looks forward to their next encounter ...

In Production



Blue-screen work in the Beacon Hill scenes, where an official Time Lord (David Garth) gives a warning to the Doctor. © BBC

Doctor Who's future hung in the balance in January 1970, when producer Barry Letts waited to see if the revamped series – with its now-Earthbound format and new leading man, Jon Pertwee – would be given an eighth season. In case Doctor Who was not renewed, BBC Head of Drama Shaun Sutton asked Letts to develop a replacement; Letts came up with *Snowy Black*, which was to star Mark Edwards as an innocent Australian cowboy at large in London. Meanwhile, script editor Terrance Dicks devised a pilot for a sitcom, *Better Late*, and writer Malcolm Hulke pursued a prospective drama about the lives of Gilbert and Sullivan. However, following a positive response to the first of the Pertwee serials, *Spearhead From Space*, Head of Serials Ronnie Marsh gave Season Eight the go-ahead late in February.

Pertwee was rapidly booked to appear in a second 25-episode season as the Doctor, being contracted on Monday 9 March. This time round, a budgetary increase would lead to the season comprising more individual stories; Letts had disliked the seven-part serials he had inherited, agreeing with Marsh that there should be more 'first nights'. The new run would be made at the rate of two episodes a fortnight, using the two-day studio sessions which Letts was to introduce with the recording of *Inferno* in April.



Press call at Robert Brothers circus: Delgado and Manning join the Greatest Show on Earth ... © BBC

Looking for a gimmick to help launch the season – and wanting to replace the Daleks, whose last major appearance had been in 1967 – Letts and Dicks developed a new arch-enemy for the Doctor. They reasoned that if the Doctor was now an Earthbound investigator akin to the fictional detective Sherlock Holmes, then he would need a nemesis in the mould of Professor Moriarty – a Time Lord criminal as clever as the Doctor. Letts wanted to cast the actor Roger Delgado, with whom he had frequently worked in his days as a performer, in the role – and Delgado was duly contracted to appear as ‘Renegade Time Lord’ in all five of the new serials on Monday 23 March. Following the thinking that the name of ‘the Doctor’ was in fact a qualification, Dicks suggested that this new adversary should be known as ‘the Master’.

Letts was keen to make the UNIT team a warmer ‘family’ group. He had inherited the character of Liz Shaw, the Doctor’s highly qualified assistant, but thought her too intelligent to make a successful foil for the Doctor; what was needed was a character who would ask questions. Letts took the decision to drop Liz – unaware that Liz actress Caroline John was expecting a baby in the autumn, and would have left the series anyway. Recalling the boy/girl pairing of Jamie and Victoria from *The Enemy of the World*, which he had directed in 1967, Letts created a young UNIT captain as a possible romantic interest for the Doctor’s new, less able assistant.

A sheet outlining the three new characters was issued for the writers. The Doctor’s new assistant was Josephine Grant, better known as ‘Jo’: “Glamorous young female intelligence agent newly attached to UNIT. Keen, professional, lots of charm ... Needs to be involved in the story in an active way ... Not a scientist.” Captain Mike Yates was the Brigadier’s second-in-command: “tough, cheerful

soldier, very competent but a shade too easy-going and casual for the Brigadier’s liking. Makes fun of Jo, in an affectionate way.” Finally, the Master was a “lapsed Time Lord of equal, perhaps even senior, rank to the Doctor” on the run from his own people: “Sinister, polished, charming. A manipulator of others for evil ends, with a vested interest in chaos and misrule, which he turns to his own profit.” The Master, who would co-operate with evil forces and double-cross them, would employ a number of aliases based on his title – for example, ‘Masters’, ‘Masterson’, ‘Le Maitre’, ‘Il Maestro’. A powerful hypnotist, able to blend into any society, he was not to be written “as a moustache-twirling villain of melodrama”.

Writer Robert Holmes was allocated the first serial of the season; a good friend of Dicks’, Holmes had shown a remarkable aptitude for the show, penning three serials in the previous two years. In a bid to repeat the success of Holmes’ *Spearhead From Space*, a sequel, again featuring the Nestenes and the Autons, was asked for – although Holmes had reservations about re-using old enemies, and still found the ‘exiled to Earth’ format limiting. A four-part storyline was commissioned under the provisional title *The Spray of Death* on Tuesday 28 April for delivery by Tuesday 12 May.

As with *Spearhead From Space*, plastics were central to Holmes’ new story. Warnings about the dangers of being suffocated by plastic bags inspired the choking film spat out by plastic daffodils, which were themselves similar to artificial flowers given away in promotions for soap powder in the early 1960s. Two new products, both of which Holmes loathed – an inflatable plastic armchair, and a range of grotesque Danish troll doll – became weapons of the Nestenes.

Holmes’ 11-page storyline was delivered on Monday 8 June. In Episode One, the Master arrives un-noticed at a travelling fair in his horsebox-TARDIS. He makes for the Ministry of Research and Development, where he watches John Phillips use a micro-dot pass key to enter a secret section close to the Projects Hall. Waylaying a colleague of Phillips’, whom he “slays ... in an artful fashion”, the

‘Sinister, charming ... not to be written as a moustache-twirling villain of melodrama’

The Master • CHARACTER OUTLINE

Master enters the radio telescope chamber and locates a zinc box containing a Nestene energy unit. He then re-sets Phillips’ equipment. Phillips returns when he realises that the telescope’s antennae are being focused on an unprogrammed area – and soon falls victim to the Master’s influence. At UNIT, the Brigadier assumes that both Phillips and his colleague have gone missing with the energy unit. Investigating the Projects Hall, the Doctor meets a Time Lord who has been following the Master.

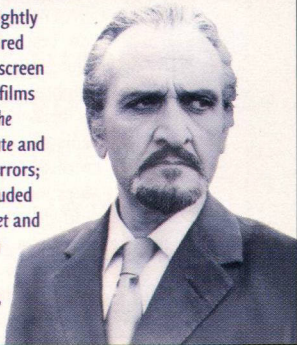
Meanwhile, the Master arrives at a plastics factory and assumes control of its owner, Farrel, by means of “a mind-dominating ray”. The energy unit is then linked up with the factory’s computers. Farrel’s partner, McDermott, is aghast when he discovers that an inflatable armchair has been made in an opaque plastic, not the translucent colour specified. Thinking Farrel is cracking up, McDermott calls Farrel’s father before ‘Colonel Masters’ assures him that they will be making no more chairs – and the chair kills McDermott. The Doctor suspects a second Nestene invasion; the energy wave stored in the unit can multiply indefinitely like a virus. Phillips’ car is found at the now-abandoned fairground site, the zinc box in the boot. Suspecting a booby-trap, the Doctor attempts to open the box by remote control; it explodes.

In Episode Two, the Doctor explains that the ECT machine used during the last Nestene invasion is useless. Farrel Senior arrives at the factory to find McDermott dead; when he asks if they have called ‘the doctor’, the Master starts at the name. As Farrel Senior leaves, the Master puts a “trollish, three-eyed doll” in his car. Investigating the travelling fair, the Doctor is caught beside the horsebox-TARDIS. Meanwhile, the Master gives Phillips troll dolls to distribute at the fair, and Farrel Senior is killed by the troll while enjoying a nightcap. Jo rescues the Doctor from the fairground owner’s caravan, but they are seen on a monitor by the Master – who, since the factory is now manufacturing more efficient Autons, sends the now-expendable Phillips on a mission. Carrying a small object (“maybe ... a detonation capsule from the planet Kastriities”), Phillips chases the Doctor and Jo, confronting them in a hall of mirrors – where he dies when the device explodes (The Master “closes the flap of his curiously ornate pocket

ROGER DELGADO The Master

Roger Caesar Marius Bernard de Delgado Torres Castillo Roberto was born in London in March 1918 to a Belgian mother and a Spanish father. In 1938, after working in a bank, Delgado pursued an acting career with the Nelson Rep Company, becoming one of the BBC Drama Players

by the 1950s. His slightly ‘foreign’ looks ensured him a great deal of screen work, appearing in films such as *Khartoum*, *The Battle of the River Plate* and several Hammer horrors; television work included *Quatermass II*, *Maigret* and *Sir Francis Drake* – in which he played a recurring character, Mendoza.



RICHARD FRANKLIN Captain Mike Yates

watch. All over, he says with satisfaction"). The explosion is heard by Yates and the Brigadier as they arrive by jeep. The Doctor and Jo are saved from a lynch mob when two policemen drive them off into the night – but the policemen are Autons.

Episode Three had the Brigadier and Yates rescue the Doctor and Jo from the Auton policemen in woodlands. Stage II of the Nestene plan begins when Autons disguised as 'Golden Daffodil Men' hand out sprays of plastic flowers to housewives, watched by the Master. The Doctor remembers seeing the dolls at the fair, and has Yates procure him one. An emissary from the Minister asks the Brigadier to investigate a spate of deaths near London, but Lethbridge Stewart says he is too busy; a "stolid-looking telephone mechanic" changes the phones on the Brigadier's desk. Returning from the factory, the Brigadier calls the police to have all the dolls collected, but the telephone cord comes to life and throttles him.

In the final episode, the Doctor saves the Brigadier. The leader Auton accuses the Master of wasting time on his feud with the Doctor. The Master blames the cold weather for the failure of their plan so far – but a warm spell will be starting soon. UNIT locates the Daffodil Men's coach on the Sussex Downs. The Master confronts the Doctor at UNIT HQ, telling him that each of the million plastic daffodils distributed contains tiny traces of Nestene energy; on reaching a certain temperature, the flowers will smother the breathing orifices of any human within an eight-foot range. Armed with a cobalt laser, the Master takes the Doctor and Jo to the coach, and drives to his TARDIS to contact the Nestene force; the temperature is currently 60°F, and needs to rise by only five degrees to activate both the trolls and the flowers. Out of the Master's mesmeric range, Farrel kicks a knife to the Doctor, who frees himself and Jo. They unscrew a floor plate and channel exhaust fumes into the coach, melting the Autons. Abandoning the coach at a roadblock, the Master kills Farrel. Reaching his horsebox-TARDIS, the Master finds he is unable to take off. Emerging from the ship, he is seemingly shot by UNIT while trying to escape – but UNIT's target turns out to be a faceless Auton. The real Master gets away in UNIT's wireless vehicle.

On Friday 12 June, just before leaving on holiday, Dicks implored Holmes to keep to his deadline of Tuesday 14 July when writing the scripts; he also asked Holmes to note that the new script layout meant that a *Doctor Who* episode should run to about 50 pages ("those 18-page specials of yours give me heart failure").

Regular cast members for the new season were determined around now. Actor



With a Daffodil Man at his mercy, Yates (Richard Franklin) resists flower power. © BBC

Nicholas Courtney had been contracted to continue as Brigadier Lethbridge Stewart as far back as 8 April, and John Levene was booked to play Sergeant Benton in 18 episodes on Monday 22 June. Over the summer, while Pertwee would work on the Amicus horror anthology film *The House That Dripped Blood*, holiday in Morocco and appear in cabaret at Butlins in Clacton, Courtney would record the series *The Main Chance* and be temporarily employed as a builder's labourer.

Auditions for the roles of Mike Yates and Jo Grant began on Wednesday 24 June. Letts' first choice for Yates was a young actor called Ian Marter, but it turned out that Marter would not be available for the whole season. Letts' second choice, Richard Franklin, was awarded the part after a total of three interviews. Franklin attended the auditions for Jo, acting out a scene in which Yates rescues Jo from a church, showing her an area inhabited by a strange force prior to the pair confronting a demonic being.

Some 50 actresses were considered for Jo, including Anoushka Hempel, Shakira Baksh, Yutte Stensgaard, Julia Chambers, Gabrielle Drake and Rula Lenska. Katy Manning was one of the very last to be seen by Letts, who had already short-listed three actresses who gave performances in the style of the girls from *The Avengers*. Having first gone to the wrong room, the nervous, ring-bedecked, chain-smoking

After a brief career in advertising, Richard Franklin was encouraged to take up acting by two friends, Susan Hampshire and John Standing; he trained at RADA in 1963. He spent time in both the Birmingham Rep and at the Bristol Old Vic; his early television work included episodes of *Dixon of Dock Green* and *Crossroads*. On the opening night of a West End play in



which Franklin was appearing, *Doctor Who* producer Barry Letts found himself sitting next to Franklin's agent; Letts remarked that Franklin might be suitable for the role of Captain Yates, and Franklin was sent to audition for the part the next morning.

Manning arrived late and without her glasses, meaning she was unable to read her script and was forced to improvise. She was amazed when Letts offered her the role the next day. Pertwee was also astounded when he was introduced to his new co-star; he had encountered Manning in the BBC foyer a few months earlier, when he'd thought she had the right qualities for a *Doctor Who* girl. Franklin was contracted to appear in all five serials on Wednesday 1 July, with Manning being booked for at least 20 episodes two days later.

Holmes delivered his scripts for *The Spray of Death* on Tuesday 7 July. Dicks felt that the Master's arrival at the start of Episode One was abrupt, and unconnected with the fairground scenes in the next instalment; he suggested that the Master's influence should be established by having him bribe the owner, a shifty criminal type in financial trouble – which would make more sense of the owner's later attack on the Doctor. The radio telescope scenes now took place at a Jodrell Bank-type of establishment, where the Master was to leave a booby trap for the Time Lord on his tail. To make Jo more involved in her debut episode, Dicks suggested that she should visit Farrel's factory and fall under the Master's influence; this would also explain why the right factory was not found by UNIT. In the cliffhanger, an over-confident Jo was to claim she can open the box, since she passed out top of her class in bomb disposal – whereupon the Doctor hears an explosion.

Turning to Episode Two, Dicks suggested that the threat Farrel Senior posed the Master could be the fact that he is immune to hypnotism. There needed to be more danger for the Doctor at the fairground, with the suggestion that he might meet with an 'accident'. In addition, the menace of the troll doll could be spun out, and Dicks reckoned that the Auton policemen would seem less suspicious if the Doctor and Jo thought that they were being rescued by them.

Commenting on Episode Three, Dicks thought that the Golden Daffodil Men appeared rather suddenly, and needed a reason for the promotional tour. He wanted to see Autons lurking in wait at Farrel's booby-trapped factory, plus a montage showing deaths caused by the daffodils. Dicks also felt that the Brigadier was too callous when dealing with the man from the Ministry.

The script editor's major concerns, however, were with Episode Four – specifically, with the idea of the troll dolls and daffodils being heat-activated ("Why not just go to Morocco?"). Instead, Dicks suggested that the Nestenes could send an activation signal via the radio telescope, with a "great energy creature" being transmitted down to Earth when the plan fails ("This will be like the hairy octopus at the end of AAA [*Spearhead From Space*]"). Dicks also stressed the importance of strong scenes for Pertwee and the need to include definite action sequences, rather than general running-around.

Letts decided to direct *The Spray of Death* himself, since it fell at the start of a



In his lab, the Doctor questions the Brigadier's assistant-recruitment policies. © BBC

KATY MANNING Jo Grant

Born in October 1948, Katy Manning is the daughter of journalist JL Manning. At the age of 16, she was involved in a serious car accident, resulting in a long period of hospitalisation. She was offered an acting contract by MGM in America, but her father insisted she studied in

London; she trained at the Webber Douglas Drama School, followed by a spell in Wolverhampton Rep. Her first television work came in November 1969 with an episode of *Softly, Softly: Task Force*, followed by two episodes of *Man at the Top* for Thames.



new production block; he was keen to introduce the Master, and liked Holmes' scripts (Letts and Holmes had known each other as writers on the Granada series *Knight Errant* ten years earlier). Set designer Ian Watson had worked on *The Space Pirates* the previous year, while Jan Harrison and Ken Trew – in charge of make-up and costume respectively – were both new to the show. Visual effects were handled by Michealjohn Harris, who had worked on *The Evil of the Daleks*, *The Tomb of the Cybermen* and *The War Games*.

Delgado attended a costume fitting on Monday 24 August, the Master being given a high-necked collarless suit in the style of Pandit Nehru (an image that Pertwee had suggested for his Doctor the previous year); he also sported a hairpiece, with grey flecks being added to his dark beard. The Master's tight black gloves were Delgado's own suggestion. Manning's fitting took place the following day. Letts was keen that Jo should have a modern look, and so Manning was given a more-or-less free hand in choosing Jo's outfits – although Letts did veto a T-shirt with a Mickey Mouse design.

On Friday 28, it was arranged for the 'fairground' sequences to be shot at Roberts Brothers Circus, pitched at a field off Lea Bridge Road, Leyton (where the circus was due to run between Monday 14 and Friday 26 September). Two two-

'Katy was really quite a funny mix, but I still think she was incredibly sexy in the part, and off-screen'

Jon Pertwee • DWM 113

part stories for the BBC police series *Z Cars* – *Talking to an Elephant* and *Off With the Motley* – were due to be filmed there the week before *Doctor Who*.

Promotional material for *Spray of Death* was issued on Tuesday 8 September. The following day, Dicks sent his revised scripts to Holmes. Changes included Jo's introduction – originally, she rushes in to extinguish the 'fire' at the start of her first scene. Dicks added a reference to Liz Shaw returning to Cambridge. At this point, the Autons did not appear in Episode One. The troll army was reduced to a single creature (when the "hideously ugly troll-type doll" kills Farrel, it was to fasten its "hook-like hands on his wind-pipe"). At the circus, the Doctor is trailed by a clown called Tony, who later guards the Doctor in Rossini's caravan. Thinking it might be difficult to secure the army's co-operation, Dicks observed that the artillery attack on the coach might be changed to an air strike.

At the start of Episode Three, the Doctor and Jo escape the Auton policemen when the police car swerves off a country road and is "tipped crazily to one side, in a pile of gravel left by a road gang". The Doctor and Jo run into woodland with the Autons in pursuit. Meanwhile, Yates and the Brigadier are in a UNIT jeep, Yates saying that this is not the way to the transmitter. The Brigadier then spots the abandoned police car; he, Yates and the UNIT soldiers dash into the woods. There, they battle the Autons, giving covering fire to allow the Doctor and Jo to get to the jeep – where the Doctor promises Jo he will explain about the Autons later, revving up the jeep as the UNIT men emerge from the woods. Investigating Farrel's deserted factory, the Doctor and the Brigadier force open a window, Lethbridge Stewart noting that the machinery has not been used for some time.

Episode Four's script referred to the Nestene manifestation as "a writhing growing coil of energy, suspended like a filament between two dishes" and then as "a palpitating, squid-shaped radiance" and a "squid-like energy creature". Repelled into space, the "radiant squid-like thing ... suddenly fragments into a thousand glowing pieces. They vanish into the sky, as quickly as sparks up a chimney." The Brigadier uses a loudhailer to ask 'the Master' to surrender before he, Yates and the UNIT troops gun down the running figure; when the Doctor protests, the Brigadier asks, "How many deaths has he caused? How many more

if he escapes?" – and the Doctor falls silent. Removing a mask from the shot man, the Doctor was to reveal an Auton. The final scripts introduced two new UNIT radio call signs: in the field, the Brigadier became 'Greyhound'; back at HQ, Jo was 'Trap One'.

The first day of recording was Thursday 17 September, when 16mm filming got underway west of London at the St Peters Court Shopping Centre and Church Lane Car Park, Chalfont St Peter. Recorded here were the scenes showing the Auton Daffodil Men handing out their plastic flowers. Most of the Autons, whose 'carnival heads' had been constructed by Harris, were played by stuntmen hired through the agency HAVOC. Cast as Rex Farrel was Michael Wisher, who had appeared in *The Ambassadors of Death* earlier that year.

Filed that afternoon at Hodgemoor Woods near Chalfont St Giles were scenes showing Benton keeping watch on Phillips' car, the Brigadier's car en route to the circus, a police patrol car finding the coach, plus the coach being followed. These sequences required Courtney, Franklin and Levene, all of whom wore new UNIT uniforms. Earlier, Letts had contacted the War Office to ask what members of an organisation like UNIT would really wear. He had been told that, being United Nations operatives, UNIT men would have blue berets and flashes – a colour scheme the producer rejected, realising that these would interfere with blue-screen CSO work. Nevertheless, the 'jump suit' design created for *The Invasion* was cast aside in favour of something more akin to British Army issue – which relieved Courtney, who found his old costume uncomfortable and preferred a peaked cap to a beret.

At the end of the afternoon, shots of the ammunition box exploding were filmed at Queen's Wharf on Queen Caroline Street, Hammersmith.

The Robert Brothers Circus shoot began the next day. Courtney had not really been aware of a new assistant for the Doctor until he was introduced to Manning at a photocall alongside Pertwee and Delgado, plus the car 'Bessie' and the TARDIS prop; he'd met Delgado the previous year on Randall and Hopkirk (Deceased). Playing Phillips was Christopher Burgess – an old friend of Letts', for whom he'd played Swann in *The Enemy of the World*. Roy Stewart, previously Toberman in *The Tomb of the Cybermen* and an extra in *The Crusade*, was Tony the Strong Man. Stuntman Terry Walsh had worked on *Doctor Who* since *The Smugglers* in 1966; here, the Auton Policeman marked his first credited appearance.

On this, her first day, Manning was teased about her height, the crew saying



Turning over a new leaf: Katy Manning makes her debut. © BBC



Terror of the Autons: a desperate time for the Brigadier ... and Nicholas Courtney, too. © BBC

that she would have to stand on a box to appear in shot with Pertwee. She was unable to wear her spectacles, leaving her severely short-sighted; although fascinated by the circus performers, she got on badly with the animals. Having previously worked at a circus, Pertwee enjoyed being at the venue; he dined with owner Bobby Roberts, an old acquaintance, and ensured a few cameo appearances for various of the circus artistes (Roberts himself could be seen on screen, alongside some of his elephants). Pertwee was also delighted to be working with Delgado, whom he had known for years. For the new season, costume designer Ken Trew had decided to modify the Doctor's black-jacketed outfit, wanting to make the character more flamboyant and colourful; Pertwee now sported red and blue velvet smoking jackets and a purple-lined cloak. A local paper, the *Leyton & Waltham Forest Guardian*, covered the shoots for both *Doctor Who* and *Z Cars*.

Filming resumed on Monday 21 at the Totterhoe Lime and Stone Company Ltd near Dunstable, the venue for the scenes in which the Auton policemen pursue the Doctor and Jo, only to run into UNIT; now set in a quarry, these were originally scripted for a country road and adjoining woodland. Around 7.30am, the short-sighted Manning sprained her right ankle when she ran into a rock on the rough terrain, and started to worry that she might have to be replaced. When production assistant Nicholas Howard John – the brother of Caroline John – joked about this, he received a stern reprimand from Pertwee about upsetting his new co-star. After being taken for an X-ray, Manning continued filming, albeit with a limp.

The new vacuum-formed Auton masks were cooler and lighter than those used in *Spearhead From Space*; the wrist guns used in the earlier serial were retained. A stunt sequence had the Auton played by Terry Walsh falling down an escarpment after being hit by Yates in the UNIT Maxi; Dinny Powell drove the jeep, doubling for Franklin. Walsh was injured, falling further down the slope than he had planned – but nonetheless managed to get to his feet in the same take. Also filmed were close-ups of the Auton coach lights flashing Morse Code for Episode Four.

The night before filming, Courtney had suffered a sudden attack of depression; although he'd had an injection to help him sleep, he arrived at the location shaking and nervous. Pertwee and Letts noticed his unease; having completed his minimal work, Courtney went to a nearby hospital and was sent home. Next day, Courtney saw his own doctor and was ordered to rest under sedation.

Cast and crew remained in the Dunstable area for filming on Tuesday 22 at the GPO Relay Station tower and access road, plus the adjacent Zouches Farm; these

featured as the Beacon Hill Research Establishment and the area where the Auton coach stopped. With Courtney indisposed, Letts amended the script to reduce the Brigadier's involvement, dropping all but one of the character's lines so a double could be used. To explain Manning's limp, Letts had Jo spraining her ankle leaping from the coach. A large number of HAVOC stuntmen were recruited, mainly for UNIT's battle with the Autons; these scenes marked the *Doctor Who* debut of stuntman Stuart Fell. Mini-trampolines were used to give the impression of various characters being blasted into the air by explosions. Walsh doubled Pertwee in sequences involving the coach.

The end of the scene in which the Master escapes was rewritten so that it was Farrel, not an Auton, wearing a latex mask cast from Delgado's features by effects sculptor John Friedlander. When Wisher 'died' on cue, his motionlessness proved so convincing that the crew briefly wondered if the heat of the mask had made him pass out. Visual Effects filmed the miniature of Beacon Hill's twin radar dishes on location, moving the model on cue; they also attempted to create a Nestene energy monster, but the results were deemed unsatisfactory.

Courtney was back for the final filming day, Wednesday 23, again based in the Dunstable region; after discussing his nerves with Letts, it was agreed that some of the Brigadier's dialogue could be simplified. Additional stunt elements were shot at Zouches Farm, with the crew later setting up at the Thermo Plastics factory on Luton Road. Here, Manning filmed the scene in which Jo first encounters the Master – during which Delgado tried to make her laugh, pulling faces while his back was to the camera. Stephen Jack, an actor much respected for his radio and voice work, joined the cast as Farrel Senior. The troll doll was a solid prop made by Harris. Filming was covered by the *Dunstable Gazette*; Manning was introduced to the wider press the next day.

Friday 25 saw Letts meet with composer Dudley Simpson and Brian Hodgson of the BBC Radiophonic Workshop. The increased versatility of electronic editing meant that incidental music could now be composed after viewing an edited tape and then recorded to fit the action on screen (until now, music was typically taped before the studio sessions and played back during the performance). Letts also wanted the music to have a more modern feel, asking for electronic pieces composed by Simpson and realised by Hodgson – a cheaper option, since session musicians and recording studios would not need to be booked.

Around now, the serial's title became *Terror of the Autons*, emphasising the return of the popular menace from *Spearhead From Space*.

Studio rehearsals began on Monday 28 September. Keen to maintain his Doctor's high profile, Pertwee took to tearing out script pages in which his character did not appear – and sometimes commenting, "It's a thin script this week." The new regulars began to socialise with the established performers; Levene took the bus to Pertwee's home, and together they would drive to collect Manning for rehearsals. They also learned that the immaculately turned-out Delgado was a very quiet man who spent the first half-hour of each day studying newspaper listings and circling details of TV shows to watch that evening.

Of the remaining cast, Dave Carter, who played the Museum Attendant, had been an extra on the show since *The Power of the Daleks*, gaining credits for small roles in *Doctor Who* and the *Silurians* and *Inferno*; Andrew Staines, as Goodge, had been cast by Letts as 'Sergeant to Benik' in *The Enemy of the World*; David Garth, playing the Time Lord, had been Solicitor Grey in *The Highlanders*; and Harry Towb, cast as McDermott, had appeared as Osgood in *The Seeds of Death*.

The first of two studio sessions spanned Friday 9 and Saturday 10 October in Studio 8 at Television Centre. The first of these two days was devoted to the recording of sequences involving visual effects, requiring a reduced cast of

SCRIPTING Characters

In the camera scripts, the Master emerges from his TARDIS

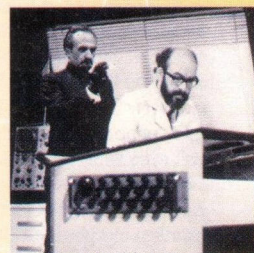
"carrying a small attaché case. He stares about him with a confident, almost imperious manner." The weapon he uses to shrink Goodge [pictured] was a "compression tube": "his finger tightens on the impulse button. There is a flash and a sound like sizzling fat." In Episode Four, the Master carries a "cobalt laser". When the Master is disguised as a telephone mechanic in Episode Three, it was noted: "This actor is not

Roger Delgado, but should be of the same general build."

Details were given for various other of the characters, too. Jo Grant was described by Phillips in Episode Two as "small, dark, short hair". Rossini wore "a showman's brown bowler hat ... at a jaunty angle. He is a big, florid man and bites the end of his big, florid cigar". Goodge was a "bespectacled assistant" to Phillips, "a stooped, dome-headed astronomer".

When the Senior Time Lord appears to warn the

Doctor, the script specified: "He is wearing city dress and leaning negligently on a furled broly".



McDermott was "red faced [and] middle aged", while Farrel Senior was "a choleric-faced, white-haired man".

EDITING Cut scenes

New electronic editing facilities allowed numerous cuts to be made to *Terror of the Autons*. Episode One was assembled by producer/director Barry Letts on Monday 12 October 1970, with the remaining three episodes being edited on consecutive Sundays from 18 October.

In Episode One: the Goodge/Phillips dialogue about eggs was reduced. The start of the Brigadier and the Doctor discussing Jo was removed (the Doctor accuses the Brigadier of being stubborn for not putting more effort into finding the energy unit, and the Brigadier points out that liaison with the Doctor is the main part of Miss Grant's duties); the end of the scene was also cut, removing the Doctor connecting the theft and the research centre.

Dialogue between the Senior Time Lord and the Doctor was cut: the Tribunal attempted to imprison the Master but he was helped to escape; alien interference clouded their monitors, and the Master escaped in his TARDIS before it could be de-energised. The Time Lord then specifically asks the Doctor to deal with this "dangerous criminal" on their behalf; his comment about how the Volatizer is used by the Xenthoids for tunnelling operations was also cut. The scene in which the Director's party join the Doctor in the cabin was trimmed, removing the discovery of the fact that somebody has altered the settings of Phillips' computer. The scene where the Nestene threat is discussed at UNIT had three cuts

made to it: at the start, the Doctor tells Yates that he has expected a second Nestene assault; mid-scene, the Doctor explains that given sufficient raw plastic the single Nestene energy unit can multiply indefinitely like a virus; and at the end of the scene, the Doctor explains that Goodge was imploded by a compression ray as one of the Master's little jokes.



Many of the 'Plastic Promotions' coach scenes were eliminated entirely. © BBC

The conclusion of the scene in which the Master gives Jo her instructions was removed. Here, Jo thanks Farrel for his help – ignoring the Master, who comments: "Quite a pretty little thing. A pity I couldn't keep her." The start of the next UNIT HQ scene, in which Yates says that Miss Grant's is the only factory report not in yet, was dropped, as was the end of the same scene, when the Doctor has Yates tell Benton not to bring the box in from Phillips' car, but to watch it in case the Master returns. Film of Benton watching the car was also removed – as was the start of the next scene in Farrel's office, in which a furious McDermott enters

with an inflatable chair and dumps it on the desk, saying that the mix is meant to be a translucent green. The single Auton scene lost its ending, where Rex tells the Master that McDermott might make trouble.

Two consecutive scenes were cut in their entirety: at UNIT, Jo returns to say that she has drawn a blank, and the Doctor decides to

end of Jo emerging from her trance was omitted; the Doctor has Benton take Jo to the sick bay for sedation before explaining to Yates that the Nestenes will now have a defence against the ECT machine. This ran into the next scene, where Farrel Senior arrives at the factory. A later office scene, lost the Master telling Rex that the Doctor is a Time Lord.

In Episode Three: the end of Farrel complimenting the Master on the plastic daffodil was removed, omitting the Auton Leader entering to announce that the coach is ready. The first coach scene lost the Auton Leader telling Farrel that they must keep to schedule, and that the Master is a Nestene servant.

A film sequence showing the Auton coach being spotted hidden among trees by a policeman in a patrol car was cut, as were the ensuing shots. Here, the Master and the Auton Leader are studying a map of distribution points when Farrel spots the policeman approaching. The Auton Leader dons its mask and sits down. The policeman enters, assuming that the coach has broken down. The Master explains they have been planning their daffodil distribution; when the policeman says that his wife has had some, the Master gives him a few more, with compliments. The policeman notices Farrel's nervousness, but is assured by the Master that this is due to overwork. The officer is

curious why the carnival men are still wearing their masks in the coach, and becomes concerned when the Auton Leader fails to reply to him. Fearing the 'man' inside the costume has passed out, the policeman removes the mask – and is killed by the Auton. (This cut removed policeman Bill McGuirk's entire appearance, although he was still credited.)

In Episode Four: another coach scene was completely removed. Here, the Master outlines the route to Farrel – going from Oxeter to Billington then Dryfield, then a rendezvous at the quarry. The Auton Leader says that High Command thinks the Master has wasted too much time on his feud with the Doctor. The Master refutes this, saying that in a few hours the Nestenes can land unopposed.

A cut came after the Brigadier announces his intention to bomb the coach: Jo asks if the Brigadier will give the Master's group the chance to surrender, but because the Nestenes are in constant two-way communication, the Brigadier refuses ("I want the others to know the sort of thing we've got waiting for them"). Two cuts were made to the scene in which the Doctor saves Jo from the daffodil, removing the Doctor explaining that he used the solvent di-methyl-sulphoxide and then thanking her for providing a valuable clue. The film sequence of the coach leaving the quarry with the Doctor and Jo on board was dropped, as were the on-coach shots of the Nestene globe exploding and the Auton collapsing.

Pertwee, Manning, Walsh, Gregory Powell (doubling the second Auton policeman, played by Bill Horrigan on location), Towb, Jack, Staines, Barbara Leake (as Mrs Farrel) and Tommy Reynolds, a diminutive actor hired from Lester's Midgets to play the Troll Doll (Reynolds had been a Chumbley operator on *Galaxy 4*). Inserts were recorded between 8.30 and 10.00 pm, starting with the scenes in the police car, which required the use of CSO for the moving background outside. In a recording break, Walsh donned an Auton mask with a latex mask of his own face on top, enabling the Doctor to tear off the policeman's 'human' face and reveal the Auton beneath. McDermott's death was recorded next; Harris had discovered that the 'lethal' chair could not be deflated as quickly as it could be inflated, and so the scene was taped backwards and speeded up in reverse on videodisc. The Troll sequences set in Farrel Senior's Car (which also had a CSO background) and Farrel's Living Room followed. The Troll costume was barely finished and reeked of glue; allegedly, the woman its manufacture had been contracted out to turned up both late and drunk. Reynolds acted out the Troll scenes on a blue-draped CSO area, his image then being keyed into the main sets; at one point, the heat of the lights and the stench of the costume caused him to faint. The most complex shot, left until last, showed Goodge's shrunken corpse nestling in his lunchbox. CSO was used to 'miniaturise' Staines; Letts had spent two hours' worth of camera rehearsals testing out different ways to line up this single shot, which took 45 minutes to record.

Episodes One and Two were taped more-or-less in sequence the next evening, between 7.30 and 10.00 pm. CSO was again used to save erecting whole sets for brief scenes – most notably in the National Space Centre sequence, in which a Nestene energy unit prop from *Spearhead From Space* was re-used.

Recording the Doctor's first scene, Pertwee ad-libbed a performance of *I Don't*



Big man at the Big Top: Pertwee on location. © BBC

Want to Set the World on Fire, a 1941 hit for the harmony group The Ink Spots. CSO was again used for the exterior of the Beacon Hill radio telescope cabin; in this scene, Time Lord actor David Garth changed his line about the length of his journey from the "2,900 light years" scripted to "29,000 light years". A little out-of-sequence recording for Episode Two involved the CSO-effected monitor screen in Farrel's Office, on which parts of the circus film, plus material from other sets, was displayed. CSO was also used for the telephone box used by Jo.

Recording was delayed when one of the videotape machines broke down, causing a very slight over-run.

Rehearsals for Episodes Three and Four began on Tuesday 13 October. Cast as the policeman who investigates the coach was Bill McGuirk, another colleague of Letts' from *The Enemy of the World* (his scenes would be cut from the finished serial). The principal Auton was played by Pat Gorman, a regular bit-part player on the show since 1964. In the run-up to recording, the part of the telephone mechanic was recast when Haydn Jones, who had been hired for both this and the voice of the Auton Leader, was given the larger role of Vosper in the next serial, *The Mind of Evil*; Norman Stanley was swiftly contracted to replace him.

Dicks made a few alterations to the scripts on the Thursday (Manning's 22nd birthday). The change of title meant that an Auton now had to appear somewhere in Episode One, to satisfy audience expectations – and so a short scene showing the Master being interrupted by Farrel as he brings an Auton to life was inserted. Episode Three scenes showing the Doctor in his lab, mulling over the situation, were slightly amended. A more prominent change was dictated by Ronnie Marsh, who had found the Doctor's closing comment about the Master remaining on Earth "Until I destroy him. Or until he destroys me" too stark.

Recording on Friday 23 and Saturday 24 October took place in TC6; again, the first evening was given over to effects inserts. Taping started with the new Auton scene for Episode One (with a CSO background of a computer room), then CSO shots of Mrs Farrel's kitchen, the shot of the Doctor being strangled by the phone cord (again, reversed on videodisc), a shot of the Doctor saying "Stop her, that's a bomb" for the end of Episode One, Yates listening to the conversation in Episode Two, the daffodil attacking Jo (the daffodil, made by Harris' assistant Peter Logan, housed a very fine water spray operated by a hand pump), the plastic shrivelling in the Doctor's hand (shrink wrap, sprayed with acetone), the Troll attacking Jo, a remount of the minia-

'Terror of the Autons was very important. I was very keen on directing it'

Barry Letts • DWM 270

turised Goodge, and the CSO shots of Yates with the Nestene energy shape (replacing the abandoned model film). Some of the Troll shots were speeded up on videodisc, while others saw the solid prop being manipulated in front of the camera. For the Troll's demise, sections of the solid prop were blown off by detonators on a CSO set.

Saturday 24 saw the rest of Episodes Three and Four recorded. The first two coach scenes were taped together. CSO was used for the backgrounds outside the coach; unfortunately, the coach's chrome window rims reflected the blue screens outside, causing parts of the picture to vanish. A ring modulator was used for the Auton Leader's voice, and a latex mask resembling Norman Stanley was worn by Delgado in the second of these scenes, in which the Master reveals his identity.

The Doctor's examination of a plastic daffodil called for the use of a monochrome monitor showing a graphic of the 'programme pattern' and a human face. It had been planned to use CSO to provide a background to UNIT's observation point. The film of the coach lights flashing Morse was scrapped, the brake light being recorded in studio. The bomb run was 3' of 16mm stock film provided by the RAF. Inserts of the Nestene sphere exploding and an Auton collapsing were recorded at the end of the last coach scene; it had been planned to show a Nestene tentacle behind the cabin windows in the final scenes, but this was abandoned. For the reversal of the radar system, flash charges were detonated on



Face off: the Doctor and Jo watch the Master make his exit. © BBC



Send in the clowns: further evidence of the Brig's questionable recruitment ideas. © BBC

the consoles, with the effect being enhanced by bouncing flashes of light off some reflective material, superimposing these lights over the main image and then slowing the shot down on videodisc. Some planned CSO shots of the Brigadier, with Courtney standing in front of photographs taken on location, were scrapped because the stills had been taken with the wrong lens, distorting the perspective.

Recording over-ran by 35 minutes in total, due to re-takes and problems with CSO. Letts justified this to his superiors the following day, stating that: "CSO is a technique which I am now convinced should be used for special effects (for which it is superb) and for single shots. It is not yet technically reliable enough to be used as a background in place of ... a painted cloth throughout a whole sequence". Many cuts and changes were made in editing [see panel].

Several late nights were spent realising the 23-minute music score, which was recorded by Hodgson and Simpson at the Radiophonic Workshop in Maida Vale during October and November, making heavy use of the new VCR3 synthesiser. Although he was unhappy with the loss of conventional music, Simpson was pleased with his score, with a Master Theme being heard whenever the Doctor's arch-enemy appeared. A library track, *Spotlight Sequins No 1* by Keith Papworth, was added to the circus scenes in Episode One.

The Radio Times gave over its front cover of Thursday 31 December 1970 to Doctor Who, introducing Jo and the Master in comic strip fashion. This was supported by a half-page article by Giles Poole, *Dr Who vs the Master*; reportedly, the attention lavished on Delgado around this time irritated Pertwee. Listings for Episodes One and Two were graced with photographs of the Doctor and Brigadier in the lab and the mob attacking the Doctor and Jo respectively.

Terror of the Autons aired between 2 and 23 January 1971, with a 1' 08" trailer for *The Mind of Evil* being broadcast immediately after transmission of Episode Four. Daily Mirror writer Matthew Coady found Episode One rather tired, disliking both the Time Lord and the return of old monsters. Two weeks later, on Monday 18 January, Daily Telegraph correspondent Sylvia Clayton questioned the level of horror in the serial, noting that the use of domestic scenes familiar to children – and Scotland Yard complained to the production office after Episodes Two and Three, in which two policemen were revealed to be Autons. Younger viewers, however, said that Doctor Who was not as scary as it used to be in an edition of Ask Aspel broadcast Friday 29 January 1971, in which clips of the Autons from *Terror of the Autons* Episode Four and a Dalek from *The Power of the Daleks* Episode Two were shown for the sake of comparison.

Terror of the Autons was sold in various formats to various territories, including: Australia, where 16mm monochrome film recordings were purchased in July 1971 for screening from May 1972; the USA, where it was syndicated by Time Life between 1972 and 1978, airing as a 90-minute TV movie in the 1980s; Singapore and Hong Kong in 1973; Gibraltar in 1974; the Philippines in 1976; Saudi Arabia and Lebanon in 1977; Japan in 1978; and New Zealand, where the monochrome film recordings were screened in August 1985.

Although it had been considered for publication in March 1974, *Doctor Who and the Terror of the Autons*, as Dicks' novelisation of Holmes' scripts was entitled, was not released as a Target paperback until May 1975, with a cover by Peter Brookes and interior illustrations by Alan Willow. This was reissued in 1979 with a new Alun Hood-painted jacket depicting a Nestene, the image apparently being

SERIAL EEE *Terror of the Autons*

CAST Jon Pertwee Doctor Who* with John Baskcomb Rossini [1-2], Roger Delgado The Master, Dave Carter Museum Attendant [1], Katy Manning Jo Grant, Christopher Burgess Professor Phillips [1-2], Andrew Staines Goodge [1], Nicholas Courtney Brigadier Lethbridge Stewart, Richard Franklin Captain Mike Yates, Frank Mills Radio Telescope Director [1], David Garth Time Lord [1], Michael Wisher Rex Farrel, John Levene Sergeant Benton [1-2,4], Harry Towb McDermott [1-2], Stephen Jack Farrel Senior [2], Roy Stewart Strong Man [2], Barbara Leake Mrs Farrel [2-3], Terry Walsh Auton Policeman [3]†, Pat Gorman Auton Leader [3-4], Haydn Jones Auton Voice [3-4], Dermot Tuohy Brownrose [3], Norman Stanley Telephone Mechanic [3], Bill McGuirk Policeman [3]‡.

*Credited as 'Dr Who' on Episodes Three and Four †Also in Episode Two, uncredited ‡Credited but not in finished programme

EXTRAS Edward Vaughan, Gordon Howes, E Turner, Mac Russell, Brian Gough, Steve Sullivan, Mike Austin, Duke Dupree, Jack Murray, Mario Circus Folk; Bill Horrigan UNIT Soldier*; Tom O'Leary Auton; Tommy Reynolds Troll; Bobby Roberts Man with Elephants; Bill Horrigan Stuntman/Auton Policeman; Gregory Powell Auton Policeman; Marc Boyle UNIT Soldier; Dinny Powell Stunt Double for Captain Mike Yates; Les Clark, Bob Blaine, Ian Elliott, Stuart Harwood, Paul Warren, Charles Pickess, Mike Stevens, Brian Gilman, Nick Hobbs Auton Daffodil Men; Sheila Power, Sylvia Lane, Eve Aubrey Housewives; Max Diamond Driver Double for Policeman*; Stan Hollingsworth Coach Driver; Roy Street Motorcyclist; Les Conrad UNIT Soldier; Terry Walsh Stunt Double for Doctor Who; Derek Ware, Stuart Fell Stuntman/UNIT Soldier; Roy Street, Alan Chuntz, Stan Hollingsworth, Bill Horrigan, Dinny Powell, Roy Scammell, Terry Walsh Stuntmen UNIT Soldiers/Auton Daffodil Men/Technician/Double for Brigadier.

*Not in finished programme



ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
Episode One	2 January 1971	5.15-5.40pm	24'56"	7.3M (78th)	-
Episode Two	9 January 1971	5.15-5.40pm	24'48"	8.0M (71st)	-
Episode Three	16 January 1971	5.15-5.40pm	23'28"	8.1M (58th)	-
Episode Four	23 January 1971	5.15-5.40pm	22'10"	8.4M (59th)	-

CREDITS Written by Robert Holmes. Title Music by Ron Grainer and BBC Radiophonic Workshop. Incidental Music by Dudley Simpson. Circus Sequences Courtesy of Robert Brothers [1-2]. Film Cameramen John Baker. Film Editor Geoffrey Botterill. Visual Effects Micheal John Harris. Action by HAVOC [3-4]. Costumes Ken Trew*. Make-up Jan Harrison*. Lighting Eric Monk*. Sound Colin Dixon*. Special Sound Brian Hodgson and BBC Radiophonic Workshop*. Script Editor Terrance Dicks. Designer Ian Watson. Producer [also director] Barry Letts

inspired by a monster from the 1970s SF porn film *Flesh Gordon*. A WH Allen hardback was published in February 1981.

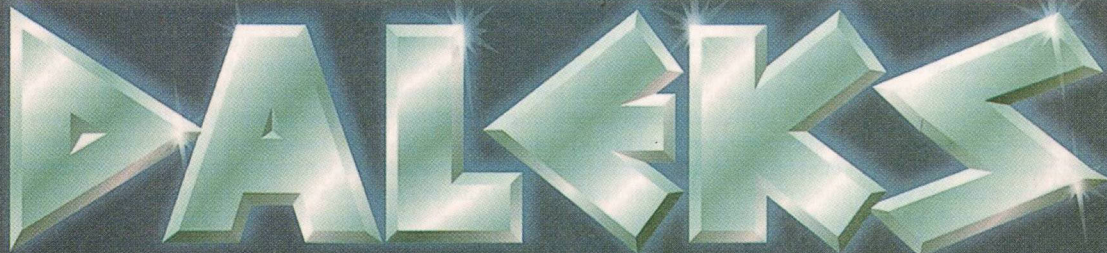
By 1977, the colour tapes of *Terror of the Autons* had been wiped, the serial thought to exist only as the monochrome 16mm film recordings held by BBC Enterprises. However, a good quality colour off-air recording of the serial made in America would soon come to light, and it was this version that was shown to attendees of the Doctor Who 20th anniversary jamboree held at Longleat in April 1983.

After a successful attempt to recolourise *The Dæmons* by blending the colour information from an American videotape with a sharp monochrome film recording, a group of devotees working at the BBC repeated the exercise with

Terror of the Autons on Sunday 26 September 1992; the results were issued by BBC Video in April 1993, with a cover painting by Alistair Pearson.

A telephone card depicting a montage of images from *Terror of the Autons* was issued by Jondar circa 1996. Spotlight Sequins No 1 was included on *Space Adventures*, a CD of Doctor Who library music released in October 1998.

Terror of the Autons has been screened in both compilation and episodic formats on UK Gold since March 1993. The BBC retains the serial in three formats – the 16mm film recordings, a U-Matic copy of the American recording and in its 1993 colourised version. A short extract of Jo's first scene from Episode One exists on 625-line colour tape, this clip having aired as part of the Friday 22 June 1973 edition of news magazine *Nationwide*.



DOCTOR
WHO

MEDIA
COLLECTABLES



D12 Mechanoid defence unit



D13 2K robot

NEW RELEASE: Mechanoids & 2K robot

Our latest expansion to the Dalek range are the deadly enemies of the Dalek race – the Mechanoids and also the 2K robot. These 1/35 scale resin and metal kits are accurate depictions of the large Mechanoid from the TV21 magazine. The 2K robot, also from TV21 was a peace emissary between the Daleks and Mechanoids.

Ordering Information:

To order these items please call or fax on 0151 6383869, email contact@mediacollectables.co.uk, or post your order to:
Media Collectables Ltd Dept DW3, 3 Rockpoint Ave., Wallasey, Merseyside, CH45 1NB, NO CALLERS PLEASE.

Please make all Cheques/Postal orders payable to Media Collectables, Most major credit/debit cards accepted. Post & Packaging: add 10% in UK, 15% for Europe, 20% for the Rest of the World. Over £50 p&p FREE.

Doctor Who and Dalek word mark and device mark are trademarks of the British Broadcasting Corporation and are used under licence, Doctor Who logo © BBC 1995. The Daleks device mark © BBC/Terry Nation 1963. Licensed by BBC Worldwide Limited.

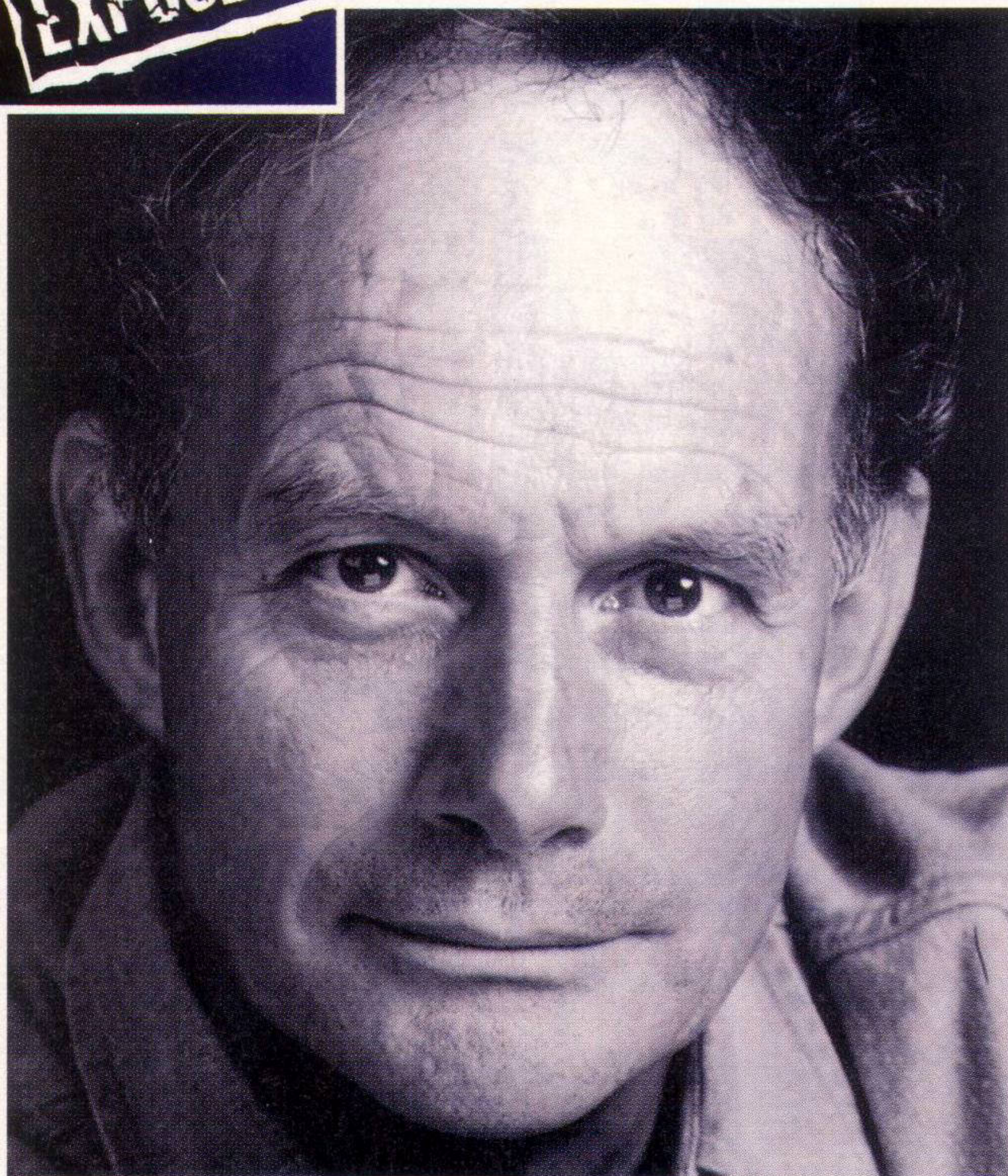
Dalek Range:

D01. Early (MkII) Dalek	£7.50
D02. The Emperor Dalek	£7.50
D03. Dalek Hoverbout	£6.50
D04. Dalek (MkII) Scout Unit (5 Daleks)	£30.00
D05. Dalek (MkII) Attack Squad (10 Daleks)	£60.00
D06. Hoverbout Patrol (3 Daleks with Hoverbouts)	£35.00
D07. Later (Mk III) Dalek	£7.50
D08. Dalek (MkIII) Scout Unit (5 Daleks)	£30.00
D09. Dalek (MkIII) Attack Squad (10 Daleks)	£60.00
D10. Dalek(MkII) on Hoverbout	£12.50
D11. Mechanoid (TV21 version)	£10.00
D12. Mechanoid Defence Unit (3 mechs)	£27.50
D13. 2K robot	£ 7.50

Unassembled Dalek Kit



NEXT RELEASE: 10th planet Cybermen



The man behind the mask: actor Geoffrey Beevers au naturelle ...

IN 1981 THE EVIL MASTER MADE A SURPRISE RETURN IN THE GUISE OF ACTOR GEOFFREY BEEVERS. NOW, 20 YEARS ON, BEEVERS IS BACK AS THE SINISTER SETA IN AUDIO DRAMA *DUST BREEDING*. BENJAMIN COOK SPEAKS TO A MAN OF MANY VOICES – BUT BE WARNED! IF YOU’VE NOT HEARD THE PLAY, THERE ARE MAJOR SPOILERS AHEAD ...

OLD MASTER: DARYL JOYCE

Dramatic Arts so I thought I’d give it a try. From the moment I arrived, I knew that it was what I really wanted to do. I loved it! It was a great education – and in some ways better than Oxford had been. It was an emotional and physical education, you see, as well as an intellectual one.”

Geoffrey’s first acting work was with a children’s theatre (“touring around schools in an old van”), before he landed a job with Nottingham Playhouse. “That was where I met my wife, Caroline John,” he tells me. “She was on tour with the National Theatre – and I was an Assistant Stage Manager in Nottingham. We met through a mutual friend. Then, after working in repertory theatre for about five years, I moved on to London to do a couple of West End plays. During the 1970s, I started in radio and began to get going in television. Caroline was playing the assistant in *Doctor Who* [Liz Shaw] at that time, so one of my very first television jobs was the part of a radio operator in *The Ambassadors of Death*. I only had a few lines and I had to audition, but I probably wouldn’t have known about it had Carrie not been in *Doctor Who*.”

He wistfully remembers a more leisured professionalism: “Nowadays, with a part as small as that, you’d go in for one day and just do it; but in those days, the whole cast would rehearse together for a week, which was much more interesting. You got to know everybody before recording – and I remember [director] Michael Ferguson doing fun things towards the end of rehearsals, like comedy runs and speed runs, which we all enjoyed.”

“I admire his cold-blooded commitment to what he does. The Master destroys people – and thoroughly enjoys it!” So says actor Geoffrey Beevers about everyone’s second favourite renegade Time Lord. “The Master is malevolent for the sheer sake of being malevolent! He enjoys his work – and so the audience enjoy it with him.

“I am a little surprised,” he continues, “that people still remember me from *The Keeper of Traken*. At the time, it was just like any other job – and

Who was that masked man?



had somebody told me that I’d still be answering questions about the Master all these years later, I’d have been amazed. There are so many other parts that I’ve played on television and in the theatre, but people don’t seem to remember them quite as much ...”

When did Geoffrey decide that an actor’s life was for him? “Not until my final year at university,” he admits. “It was the 1960s and I just wanted to do something that I really enjoyed doing, which was always more fashionable in times of full employment. I tried for all the drama schools to see if I could get in – and I got a scholarship to the London Academy of Music and

Just over a decade later, *The Keeper of Traken* once again brought the Doctor up against his arch-enemy, the Master – and this time Geoffrey was chosen to don the black hood and latex. “By then I was more established in television,” he notes, “although I think [director] John Black employed me on that occasion because I’d also done an awful lot of radio work. I was quite well known



... and under layers of latex as the decayed and desperate Master, planning a bit of bodysnatching in *The Keeper of Traken* © BBC

as a voice artist, you see, and the part mostly involved just the voice of the Master from inside the Melkur statue.”

Tom Baker announced his departure from the series shortly before recording commenced. “And Lalla Ward [Romana] had just left, hadn’t

she? *The Keeper of Traken* was Tom’s penultimate story, but he was really very professional about it.” Was he not inclined to be just a little temperamental? “If Tom made a fuss, it was always for the good of the programme. He couldn’t bear to let any sloppiness go on around him, so he kept everyone else up to the mark. Carrie says that Jon Pertwee was the same. Like all the actors who played the Doctor, Tom made the programme his own – and I thought he was quite wonderful. I could listen to him for hours just because his mind works in such an interesting way. He is the most brilliant conversationalist.”

Geoffrey was required to wear similar make-up to the decaying Master of *The Deadly Assassin*, which meant “enduring a huge two- or three-hour make-up job. I was under that latex for hours,” he winces, “although I did have a fun scene to play at the end! I was about to crawl into Tom’s body and take over his persona – but I fail, don’t I? And so I use Anthony Ainley’s body instead! That’s when he took over as the Master.”

So, with Anthony Ainley snickering his way round the universe in an ornamental fireplace (or something), you might have been forgiven for thinking that Geoffrey’s association with the series would end. Not quite. “During the early 1990s,” he reminds me, “Carrie started going to conventions – and so I went with her. We were both at a convention – in Southampton, I think – when [BBV producer] Bill Baggs asked us whether we would be interested in doing one of his video dramas. We said yes, and so I ended up appearing in *Eye of the Beholder*, as well as two videos in the *PROBE* series. I played the boss of Louise [Jameson] and Carrie, so we had a fair few scenes together.” And in 1995, Geoffrey played “a down-and-out tramp” in the video-only spin-off drama, *Downtime*. “That was terrific! It was unusual for me to have been cast in such a role, but I really enjoyed doing it. I think Nick Courtney gave one of his best performances.” And the Yeti? “Well, *Doctor Who*’s always tolerated rosey monsters – and so I hope they worked!”

‘The Master enjoys his work – and so the audience enjoy it with him’

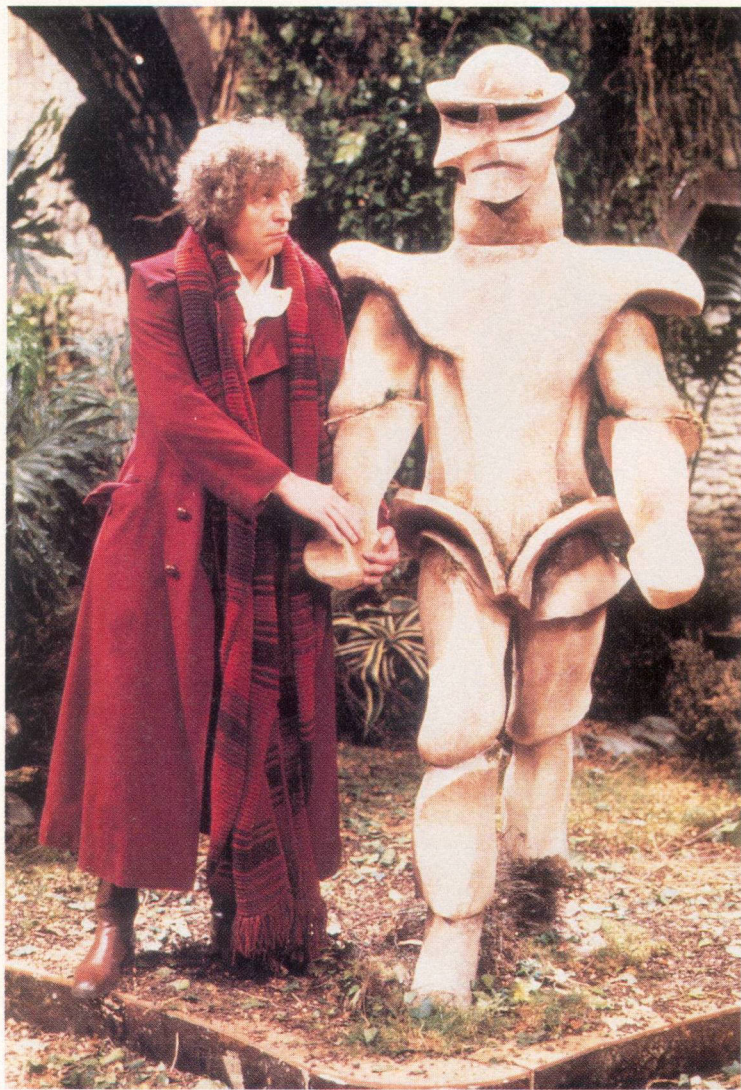
Then, earlier this year, Geoffrey was cast as an intergalactic egg-collector in Big Finish’s *Doctor Who* space opera, *Dust Breeding*. “I wasn’t even aware that these audio dramas existed,” he confesses. “To let the original series go would be mad, so I’m glad that someone somewhere is making the effort. The show is still incredibly popular and there is obviously a huge potential audience. *Doctor Who* sounds good on audio, doesn’t it? I think *Doctor Who* fans are, on the whole, very imaginative.”

Geoffrey’s *Dust Breeding* co-stars included at least one familiar face ... “It’s always fun to work with my wife,” he enthuses. “We’ve done quite a bit together over the years – and we still do from time to time. We were in repertory theatre together early on in our careers and we’ve done odd televisions and radios together ever since. I think we compliment each other: I tend to work it all out from the script, whereas Carrie is more instinctive. She just, sort of, goes for it – and so *Dust Breeding* was particular fun, as Madame Salvadori was very different from anything that Carrie had played in the past. She sounded wonderful, I think.”

The audio escapade teamed Mr and Mrs Geoffrey Beevers with another much-loved *Doctor Who* double-act ... “Ah, yes, Sylvester McCoy and Sophie Aldred were wonderful! I hadn’t worked with either of them before. There wasn’t enough time for us to get to know one another as well as we’d have liked, but you always try to forge a company atmosphere as quickly as possible, which I think is important. Sylvester has an improvisational background, so there is a sort of improvisational quality to his work. And he is very open. He doesn’t stand on his dignity at all. The entire cast was great fun to work with.”

Geoffrey seems equally impressed with Mike Tucker’s script. “Yes, I think it was very good. It’s quite complicated, but incredibly rich. There’s





The Keeper of Traken: The "very professional" Tom Baker lends the Melkur a helping hand © BBC

such a lot going on. Mike captured my character extremely well, I think." DWM readers who haven't yet heard *Dust Breeding* probably want to know all about Geoffrey's portrayal of the aforementioned intergalactic egg-collector ... "Well, Mr Seta is not a very nice man," explains the actor, "and he wears a mask, which is very mysterious!" Hmm, yes. Mystery is all very well, but those readers who have heard the play would probably rather we got down to the nitty-gritty. You have been warned ...

"I wonder how many fans spotted that 'Mr Seta' was an anagram of 'Master'," chuckles Geoffrey. "Does the Master usually use an anagram to conceal his identity?" There are, I tell him, some corners of the universe that have bred the most terrible pseudonyms. "We couldn't risk letting the cat out of the bag, could we? I thought it was rather clever. Did you spot it?" He seems genuinely pleased when I admit that I didn't. "We thought it might be a little obvious. How far into the adventure before you realised?" I shamefully mumble 'Part Two cliffhanger' as inaudibly as possible to try to sidestep potential embarrassment. "Not until the cliffhanger? Really? Oh, well, I'm pleased. Cliffhangers are part of the Doctor Who tradition. I wonder how many people honestly saw this one coming. I was sworn to secrecy – and so no interviews! It's not a secret anymore, presumably?"

I wonder whether Geoffrey found it at all difficult to revive his megalomaniac within. "It was a bit strange at first," he reveals, "but all new jobs are a little bit terrifying – and you start from scratch every time.

I learn as I go, really, though it doesn't always feel like it. Big Finish played me an excerpt from *The Keeper of Traken* to help me remember how my voice sounded back then. My performance seemed fairly excessive, I think, but it was probably meant to be. The Master was between incarnations, so he wasn't quite as restrained as he otherwise might have been! And he was locked inside the Melkur statue for most of the story, so I was pretty much performing him on audio back then!"

To date, no fewer than five esteemed actors have successfully portrayed the Master in *Doctor Who* – not, of course, including Gordon Tipler. "Roger Delgado was my hero," says Geoffrey, "when I used to watch *Doctor Who*. He was the original Master. I don't really remember Peter Pratt [in *The Deadly Assassin*], but I was terribly fond of Anthony Ainley. I think I might have worked with him before on something else for television. Anthony has specialised in playing really slimy characters. He is able to sound so thoroughly evil, though he really is a lovely man. His casting was a stroke of genius."

Much the same has been said of Geoffrey Beever, although the actor himself is less complimentary about the Master's resurrection in the 1996 TV Movie. "It was a bit, er ... I mean, Eric Roberts was quite good, but ... His wasn't the traditional interpretation of the Master, so I just didn't relate to it. It was a very good performance of a completely different kind. And, er, the Master wouldn't allow himself to be involved in a car chase! He would hide round a corner and work out a devilishly clever plan, while the Doctor thwarts it by joining together two old wires! That's the tradition, isn't it? A very clever mind using whatever he has to hand to make things work. The Movie was a funny mixture of two traditions – and it wasn't *Doctor Who*. The Master, for me, is what I remember of Roger and Anthony, although I wasn't consciously striving to copy them. I related my performance in *Dust Breeding* to how I'd played him before. That is how the Master strikes me – I wasn't too worried about fitting in with the others."

How did Geoffrey avoid straying into pantomime villain territory? "I don't know whether I did, to be honest! It's very hard. The Master is driven by his relish in his own evil. There is no room for a sympathetic side. His deepest desire is universal domination. Making him subtle or three-dimensional rather misses the point." So why is the Master so

'I was locked in the Melkur statue so it was pretty much an audio-only part'

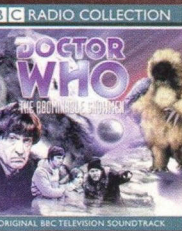
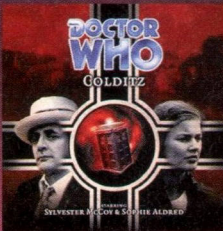
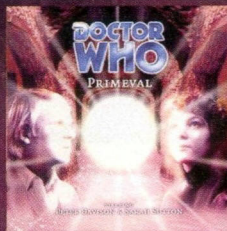
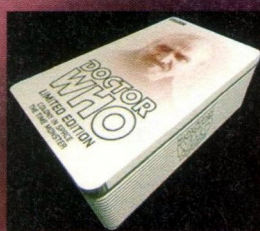


Downtime: a "terrific" role for Beevers © REELTIME PICTURES

popular? "He is, on the surface, very smooth and civilised, which offsets the evil inside him. He is the equal of the Doctor, even though the Doctor always wins in the end." Why doesn't the Master give up, then? Just – why? "Well, because he so nearly wins and always manages to escape! That's part of the attraction, isn't it? Most villains are defeated at the dénouement, but the Master is eternal. He is eternal evil." Will the Master ever win? "Against the Doctor? Hmm, well ... Heh heh heh!" Geoffrey adopts a menacing Master-y tone: "We shall see!"

As for his own career: "I've no idea what I'm doing next," he considers, "but then that's the normal condition for a working actor, isn't it? I'm interested in Shakespeare at the moment, so I'd like to go back to the Royal Shakespeare Company or, perhaps, to the Globe Theatre. Shakespeare provides actors with amazingly rich characters – and the key to each and every one of them can be found in the text itself. I've also taken more to writing, directing and teaching in recent years. Writing particularly is a very good thing to combine with being an actor. Writing is solitary, whereas acting is more

social – and the two complement each other." And when will Geoffrey be resuming his portrayal of the Master? "I have no idea. One of the frustrations of being an actor is that you're not in control of being employed. I probably will return if Big Finish ask me, but I don't know whether they are planning to write the Master back in." He grins vividly. "It's always more fun to play the villains, so I hope we haven't seen the last of the Master."

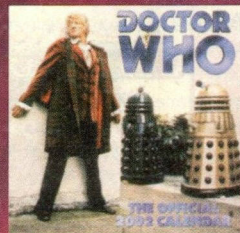


THE MASTER VIDEO TIN SET:
contains Colony In Space &
The Time Monster
£29.99 & £4 p&p

BIG FINISH CDS
Eye Of The Scorpion £13.99 Golditz £13.99
Project Twilight £13.99 Primevil (Nov) £13.99
Dust Breeding £13.99 Bloodtide £13.99
& 70p p&p each CD

BBC RADIO COLLECTION CDS: (add 70p p&p each CD)
The Daleks Masterplan Set (13 episodes) £29.99 & £2.00 p&p
The Abominable Snowmen £13.99 Genesis Of The Daleks/Exploration Earth £9.99
Celestial ToyMaker £13.99 Moonbase £13.99 Myth Makers £13.99 Galaxy 4 £13.99
Web Of Fear £16.99 Highlanders £13.99 Slipback £9.99 Macra Terror £13.99

Four To Doomsday £12.99 & £1.25 p&p



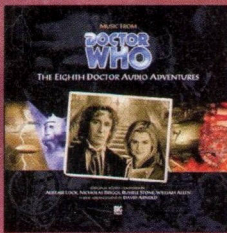
DR WHO CALENDAR 2002
£9.99 & £1 p&p
other calendars available



The Skymines Of Karthos £9.99
Faction Paradox: Vols 1 & 2 £8.99 ea
Kaldor City 1 (signed copies) £10.99
Tomorrow People Vol 2 £9.99



Vol 1: Invasion Of The Daleks
Vol 2: The Human Factor
Vol 3: Death To The Daleks! (Oct)
£9.99 & 70p p&p each CD



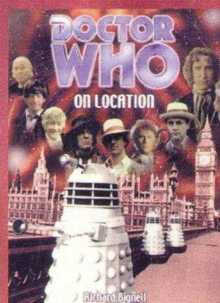
MUSIC FROM DOCTOR WHO:
The Eighth Doctor stories
£9.99 & 70p p&p each CD



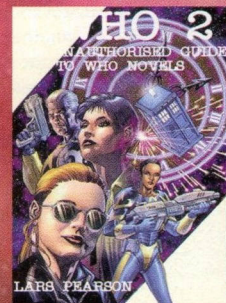
**CYBERMAN
FIGURE**
£6.99 & 70p p&p



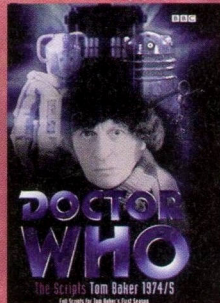
**AN UNEARTHLY CHILD
DIORAMA**
£79.99 & £8.00 p&p



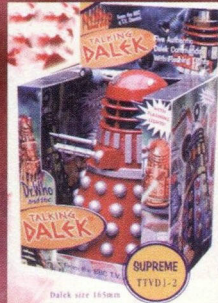
ON LOCATION
hardcover. The complete
reference guide to all filming
locations ever used in Dr. Who
£15.99 & £4.00 p&p



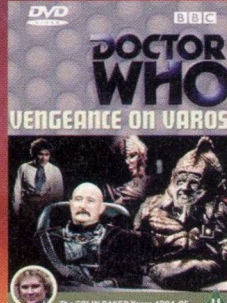
I WHO Vol 2
Reference guide to all the original
novels from Virgin & BBC also
Benny, Big Finish and unpublished
chapters £15.99 & £2.50 p&p
I WHO Vol 1 £14.99 & £2.50 p&p



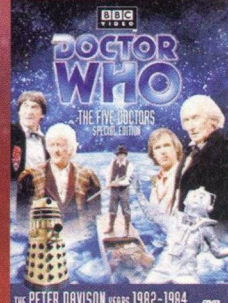
THE SCRIPTS VOL 1
Unabridged Season 12 scripts,
each annotated with original
production notes & comments on
unused or altered scenes
£16.99 & £4 p&p



TALKING DALEKS
Red/Silver, Black/Gold
& Silver/Blue each with 5
phrases & flashing lights
£24.99 & £2.50 p&p each
Low supply (coloured colour may be restricted)



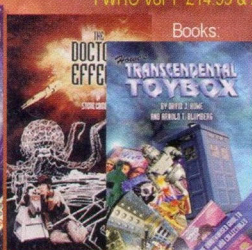
UK DVDS (add 70p p&p each)
Vengeance On Varos £19.99
The Movie £19.99
Caves Of Androzani £19.99
Remembrance Of The Daleks £19.99



USA DVDS (Region 1)
The 5 Drs (diff extras) £24.99
Spearhead From Space £24.99
Robots Of Death £24.99
& 70p p&p each



WHOS WHO VIDEO
1985 USA documentary
£12.99 & £1.25 p&p



Transcendental Toybox
£25.00 & £4.00 p&p
Doctors Effects £10.00 & 80p p&p



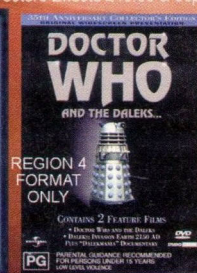
NEW DOCTOR WHO PEN SET
3 different designs with moving images:
4th Doctor/TARDIS: Fleeting From The Cybermen
& Dalek Battle £7.50 per set & £1.00 p&p



Hand Signed Stamp Covers
1) Ainsley, Tom Baker & T. Molloy £39.99
2) Companions £69.99 3) UNIT Team £49.99
4) Colin Baker £17.99 5) Nicola Bryant £14.99
6) Doctors 4-7 £69.99 add 50p p&p each cover



Incubating Dalek £4.99 5 Movie Daleks £19.99
2 Sensor Dish Daleks £9.99 Gunner Dalek £4.99
3 Special Attachment Daleks £14.99
3 Chrome TV Daleks Sets 1 & 2 £17.99 each
add 50p p&p each rolykin (up to £1.50 maximum)



TRADING CARDS SERIES 2
10 card preview set. Limited
to 999 sets. £8.99 & 70p p&p

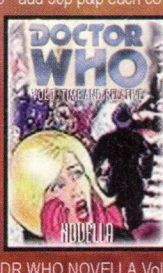
DALEK MOVIE DVD
Logopolis, 2 Doctors, Hand Of Fear, Terminus,
Stars Peter Cushing Planet Of The Spiders, Daleks: The Early Years,
£29.99 & 70p p&p



Logopolis, 2 Doctors, Hand Of Fear, Terminus,
Planet Of The Spiders, Daleks: The Early Years,
Planet Of The Daleks, The Invasion £34.99 ea



NEW FROM DAPOL:
1st Doctor Figure (Dec)
2nd Doctor Figure (Nov)
£6.99 & 70p p&p each



DR WHO NOVELLA Vol 1
Standard hardcover £9.99
Deluxe hardcover £24.99
& £2.00 p&p each



BIG FINISH 2002
Desk Calendar £8.99
Year Planner £6.99
& £1.00 p&p each



**OWN A DALEK!
NEW
HALF-SIZED
DALEK
REPLICAS**

Highly accurate half scale replicas of
the Daleks are now available in the
following colours: Black & Silver,
Silver & Light Blue, White & Gold
£499.99 EACH
Shipping/Post & Packing
will be individually calculated
and added at cost.



**PHONE
CASES**
Nokia 8210,
3210
& 3310
£12.99
& 70p p&p

GALAXY FOUR

OFFICIAL DOCTOR WHO MERCHANDISE SUPPLIERS

493 GLOSSOP ROAD, SHEFFIELD, S10 2QE, UK

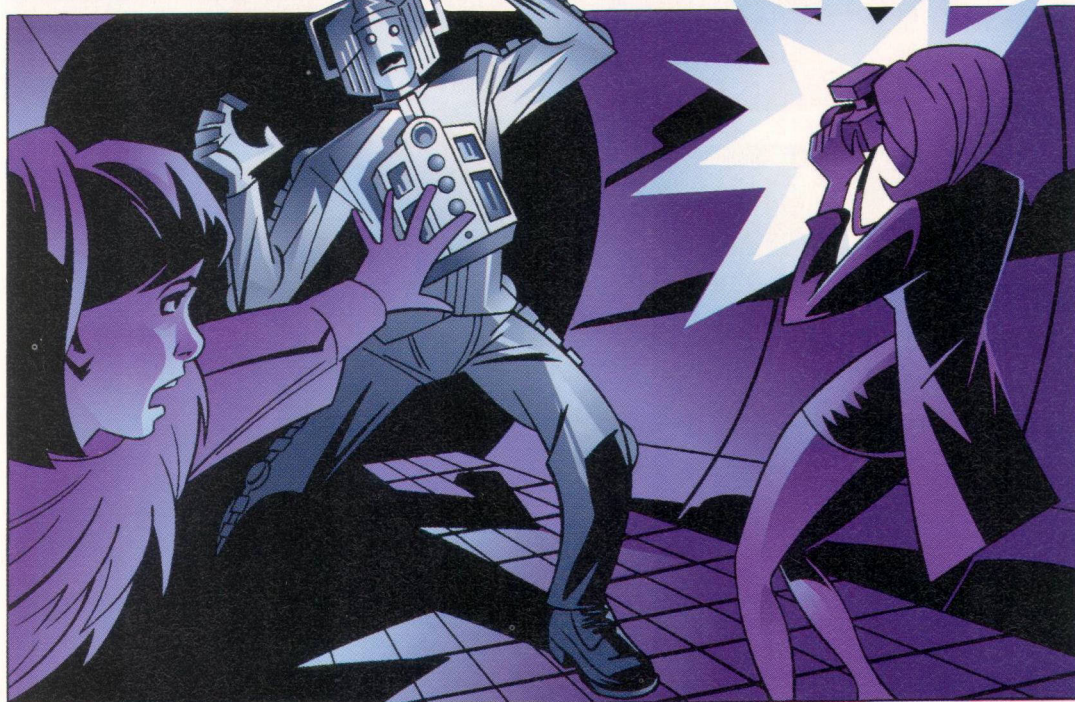
TEL/FAX: 0114 2684976 E-MAIL: orders@galaxy4.co.uk WEB: www.galaxy4.co.uk

How To order: List items required & send payment by cheque or postal order (uncrossed) to address above made payable to GALAXY FOUR.

We also accept Visa, Mastercard, Switch, Solo or Amex (not Electron). Minimum order is £9.99 excluding p&p. We can accept orders by post, fax, telephone or e-mail.
The shop is open 10am to 5pm Monday to Saturday. All p&p rates quoted are UK only. Send SAE for our catalogue or with any postal enquiry (international customers send 3 IRC's)

The Time Team

THEIR ONGOING MISSION: TO WATCH ALL 696 EPISODES OF DOCTOR WHO.



EPISODES 217 TO 224

Cliché counters

Deaths on screen so far

00253

One or more regulars rendered unconscious

00053

One or more regulars incarcerated

00084



Compiled by
Gary Gillatt
Illustration by
Adrian Salmon

There are some readers of *DWM* out there, we know, who believe the Time Team to be a cunningly-constructed fiction: seven parts wry commentary, two parts whimsy and one part suburban sitcom. Some believe the photo of the Team at the top of this page to have been posed by actors.

Now that's just silly. Not only would it take a very sick mind to imagine something as twisted as Peter Ware, but who'd dream up a name as absurd as Clayton Hickman? (Later we'll be meeting one Bracebridge Hemyng, who isn't made up either – look out for him). No, the Time Team are distressingly real. They were chosen for their utter ordinariness, and we don't think we could have done better. They're just common-or-garden fans forced to live in a land of fiction.

Now, as you reel from that painful segue, we'll recap recent events. Last time, after a surreal sojourn on what looked like the Blue Peter set, the Doctor, Jamie and Zoe found themselves lost in a forest populated by eccentric yet oddly familiar strangers. Jamie turned into a jigsaw, then came back not only with a different face, but seemingly having eaten all the pies while he was away. Now the gang find themselves about to be charged by an uppity unicorn. Cripes. "It doesn't exist!" they all shout, and suddenly the be-horned horsey turns into cardboard.

"That's a bit of a swizz!" groans Clay. "Once they work out that's the way to escape the the monsters, they can keep doing it. Except that Zoe keeps trying to believe in them. Stupid girl."

It's jigsaw time again, but this time the Doctor chooses the right face for Jamie and misplaces two or three stones of weight. Useful trick. "Aw," says Peter. "I was just getting used to Hamish Wilson's Jamie. He was quite good!"

Dark paths lead the travellers into a maze – and Zoe, the show-off, thinks she's got it all figured out. "That Zoe's had good PR. She's not really all that clever at all," huffs Jac. "Her arithmetical progression bears no resemblance to the map of the labyrinth. And then she stubbornly refuses to say the simple words 'It doesn't exist', even though she knows the Medusa is mythical and if you just say it the thing will disappear! That girl!"

Elsewhere, Jamie has climbed a mountain and met a flirty bint who claims to be Princess Rapunzel. She has the crazy hair and everything. But after Jamie clammers up that famous ponytail ...

"There's something rather spooky about the way that Rapunzel just disappears into thin air when Jamie enters the castle," muses Richard.

What Jamie does find is a computer that seems to be describing what's happening to his friends. "Gosh," smiles Clayton. "Jamie's discovery of the tickertape machine is rather intriguing. Three episodes in and this story can still surprise and unsettle."

"I'm still liking it," agrees Jac, "but I was getting a little bit bored with the endless legends and fiction – it didn't seem to be going anywhere. So it's nice to get a bit of progression with Jamie discovering the world behind it all."

Another crazily-coiffed creation now faces the Doctor and Zoe ... "Dear me," deadpans Peter. "How will they escape the Medusa's gaze? I bet this kept viewers guessing for, ooh, seconds."

Episode 4, and once again Zoe refuses to disbelieve. The Doctor contemplates stabbing at the Medusa with a sword ("Try it on Zoe!" chorus the Team), but realises that will only give strength to the fiction. Clued up on his

mythology, the Doctor dodges the serpent-haired lass by looking at her in a mirror. "Hold up!" says Clay. "If a sword won't defeat a fictional monster, how can a mirror manage it?" He pauses. "Oh never mind, it was all quite exciting anyway."

After a bit more argy-bargy, some familiar faces appear to round-up the travellers. "The reappearance of the White Robots is the first real indicator that all these fictional monsters have anything to do with that weird first episode," comments Richard.

We are introduced to the Master. Of the Land of Fiction, that is, as opposed to any other Master you might, say, devote a magazine special to. "Hey!" heys Clay. "He's dressed in Billy's old costume! Emrys Jones is very good isn't he? There's something about genial villains that really gives me the creeps. And you can't help but feel sorry for the poor man."

The Master is from 1920s Earth, where he was once a prolific writer of children's adventure stories. A bit like Jac.

"So," says Jac, in the way that she does before making a profound observation. "The Master wrote 5,000 words a week for 25 years, did he? And Zoe says that's well over half a million words. I make it six and a half million. That's about 80 BBC Doctor Who books – more than even Justin Richards has written! How can we take Zoe seriously when she gets simple sums wrong?"

The boys raise imaginary handbags and go "oooooh". Jac scowls. Meanwhile, we discover that this silly land has a power behind the throne.

"I wonder if people thought that the Intelligence referred to by the Master was the same as the Great Intelligence?" ponders Richard. "After all, the possession of the Master is very similar to that of Padmasambhava, with him talking in a normal voice one minute, and then taken over the next." "I like the way that's never referred to," adds Jac. "It's nice to see the audience trusted to spot something on their own for once."

We reach the final episode of this story with Jamie and Zoe "turned into fiction", pressed between the pages of a giant book. "The trap – getting the Doctor to turn himself into fiction – is a clever idea," opines Jac. You see, the Doctor can only save his pals by writing himself into the story, and the Master's controlling computer will then have new software to play with."

"See how the Doctor actually refuses to sacrifice himself to save his friends," notes Clay. "That's a bit new, isn't it?"

Richard is troubled: "So the Doctor can't talk about himself in the third person, as he'll then turn himself into fiction. But as



The Time Team are
Peter
Richard
Jac
Clayton

IN ORDER. FROM THE START.

he's already been mentioned on the tickertape readout, he's in that position anyway, isn't he?"

"Um ..." reply the rest of the Team confidently.

In a bang and a flash, it's all over. Zoe flicks some switches and the robots blow up the machine. It only took 18 minutes, too.

"Blimey, that was quick!" frowns Clay. "I can't help feeling that they could have done with those missing minutes to make the ending more exciting. Pressing some buttons isn't quite the lyrical denouement that the first episode suggested we'd get."

"A mad computer wants to invade Earth, so the Doctor blows it up," says Peter. "What a cop-out."

"But there's a moral this week," notes Clay, wagging a finger. "Think for yourselves! Ahh, do you see?"

New story, please! It's *The Invasion*, and we're straight into trouble as the TARDIS dodges a missile on the dark side of the Moon before fetching up, invisible, in an English field.

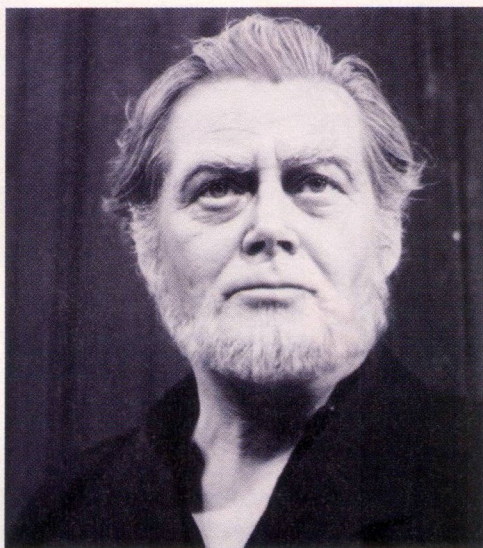
"The TARDIS goes wrong yet again!" laughs Peter. "It's positively lethal these days." The Doctor goes off in search of help from an old chum. "It's nice to see that the Doctor thinks of Professor Travers. There's a real family feel now when they return to Earth. Shame he doesn't think to call on Ben and Polly though!"

The travellers hitch a lift from a shifty-sounding lorry driver (we're audio-only for this episode, remember). He's worried about being in trouble with a computer firm, International Electromatix. Within minutes of his passengers waving goodbye, he's been gunned down by some guards.

"It's another complete change of pace and direction," says Clay. "There's something very shocking and un-Doctor Who about the lorry driver getting shot."

"It's a real pity that this episode doesn't exist anymore," sighs Richard. "So much of it is out on location and it's really difficult to visualise exactly what's going on."

In London, Travers' house has been sublet to one Professor



'You can't help but feel sorry for the Master, even though his brand of genial villainy is very creepy'

Watkins and his barmy niece Isobel. The girl is worried about her uncle as she can't get in touch with him at work. And who's he working for? International Electromatix, would you believe. Do Sony or Microsoft treat their staff like this?

The Doctor and Jamie head off to investigate at the firm's head office. After some kerfuffle with a computer receptionist, they meet the silky smooth, sibilant MD, Tobias Vaughn.

"Hooray for Kevin Stoney!" cheers Richard. "Whatever happens next, we have a top-notch villain!"

When Jamie and the Doctor leave, Vaughn reveals a sinister computery thing behind one wall. So advanced is the technology, that, to the human eye, it looks like ping-pong balls and plastic cups. What's Vaughn got himself mixed up with? Alas, that's a question we'll be asking for another three episodes ...

The Doctor and Jamie are whisked away by mysterious secret police types whilst Zoe and Isobel tackle the crisis by eating sandwiches and prancing about like fools. In his office, Vaughn plots with his security chief, Packer, who's obviously a nasty

piece of work. In a plane parked at an airfield, the Doctor meets an old mucker ...

"Oh, Nicholas Courtney!" shouts Clay, seemingly rather over-excited. "So instantly loveable. And since it only seems like five minutes since he last appeared it really is like meeting up with a good friend. Maybe Ben and Polly will turn up later ...?"

"The Doctor has a great deal of respect for the Brigadier," notes Peter. "In fact, he's possibly the only non-scientific person he's ever met that he does respect!"

"Which is odd," says Richard, "as the Brig's moustache isn't even stuck on straight! How difficult can it be to get it right?"

The Doctor and Jamie help the Brigadier's team – some outfit called UNIT – by investigating the IE factory, but they are caught by nasty Packer as we reach Episode 3.

"Bored again," says Clay. "Kevin Stoney is this story's only real saving grace. Vaughn feels really dangerous, especially as he smiles at Packer and suggests he might like to 'encourage' Professor Watkins. Boo! Hiss!"

"Troughton plays his meetings with Vaughn just right, doesn't he?" adds Richard. "He's very clipped and forcibly 'nice' to him. He obviously doesn't trust him an inch."

Then we have lots of running about. "The Doctor's an all-action hero this episode," grins Peter. "Climbing up lift shafts, running from guards, using flash gadgets ..."

The cliffhanger into Episode 4 sees Jamie hiding in a crate at the factory. But the crate's not empty ... "The moving shrouded shape provides a rather nice, eerie cliffhanger," says Richard. "And about time too. The title of the story promises so much, but it's taking far too long to get anywhere."

As Vaughn plots with his squeaky-voiced Soda Stream, the Doctor and gang flee his property. "Oh not again!" sighs Clay. "Why are all the exciting helicopter stunts in missing episodes? It's like *Fury From the Deep* all over again!"

"Will this plot ever get moving?" sighs Richard. "Vaughn's line to Packer, 'Would you prefer to be one of them? Blatantly inhuman' is the first real clue to who his allies are." We can't think what he means. Is it the Ice Warriors again? Tegana? The telepathic plants of Esto?"

"My God! Episode 4 before we even see a Cyberman!" says an astonished Jac (with apologies to readers hoping for the plants) as Vaughn reactivates one of his sleeping allies. "And yet another facelift. You wouldn't know they were the same creatures really, with those big plastic sideburns."

"It's always good to see the Cybermen bursting dramatically out of something for the cliffhanger," says Clay as Episode 5 begins. "But when the Doctor and Jamie just

paddle away in their comedy canoe it seems a bit of a con."

Jac also has a complaint: "I wish one of these days when they redesign the Cybermen they'd make the voices understandable."

Reports of alien invasion are received with scepticism by UNIT – a taskforce set up to fight threats from space. "Do they tell them nothing in UNIT training?" boggles Richard.

"This is really the Brigadier's story, isn't it?" ruminates Peter, "with the Doctor playing second fiddle as his scientific advisor. It's a new angle but I don't think it will catch on."

And there, with Cybermen loose in the sewers, Vaughn plotting global domination, and Brigadier straightening his moustache, we leave the Time Team for another month.

But there's one last matter to address. In *The Mind Robber*, the Master claims he wrote stories about 'Captain Jack Harkaway' in the 1920s. Now, these stories really existed, even if they weren't published in *The Ensign* as he claims. All of which suggests that the Master's real name is ... Bracebridge Hemmyng.

And not a lot of people know that.

DWM

And you said ...

THE MIND ROBBER

"Gulliver is surely the most endearing and least helpful one-story companion ever – forever counselling caution and completely unable to see the enemy!"

ALEX WILCOX, ISLE OF DOGS

"There's a real joy in the revenge Peter Ling takes on the *Crossroads* deadlines which made him churn out scripts as fast as he could type them, like the 5,000 words a week the Master was forced to write for the *Ensign*"

ROB SHEARMAN, LONDON

"Why is the Master so keen for the Doctor to type himself into a story? Surely that would merely fictionalise him and neutralise him as a threat, not enable him to take over at the controls?"

ALEX WILCOX, ISLE OF DOGS

THE INVASION



"There's a very nice feeling of claustrophobia in the sewer scenes, but Isobel is behaving so irresponsibly you can almost hear the gears grind"

ROB SHEARMAN, LONDON

"This is quite a prophetic script really – it even has an insufferable machine answering the phone! And surely 'Intel' is short for International Electromatix ..."

STEVE MANFRED, USA

"We're quite a way in now and there's been virtually nothing sci-fi in this story. It's all about people breaking into offices or moping about at home. Very strange ..."

TOBY LINDSAY, STAFFS

"Couldn't Vaughn have asked the Cybermen for a better set of teeth as long as they were Cybernising the rest of him?"

STEVE MANFRED, USA

"The roving camera as Benton's car follows the Doctor and Jamie on location is great, just like a groovy spy film – and the music! Ooh, pure *Ipcress* File!"

ALEX WILCOX, ISLE OF DOGS

The Team will be mixing with some other high-brains in DWM 312 – so if you want to comment on *The Krotons*, or the last three parts of *The Invasion*, or, indeed, the first episode of *The Seeds of Death*, you've got until 1 December! Write to: The Time Team, Doctor Who Magazine, Panini House, Coach & Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5JL. E-mail: dwm@panini.co.uk

**DOCTOR
WHO**

THE WHO SHOP

INTERNATIONAL LTD.
Celebrating 11 years on the High Street

4 Station Parade, High Street North, East Ham, London E6 1JD.
Tel/Fax +44 (0)20-8471 2356
Web: www.thewhoshop.com

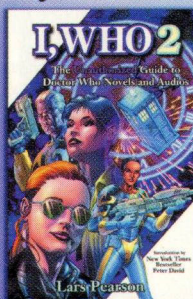
**UPCOMING SIGNINGS @ The Who Shop -
Sunday November 25th 12pm-3pm:**

**Gareth Thomas Signing "Death To The Daleks" CD
& Stephen Greif signing "Primeval" CD**

Pre-order the next
Reeltime Myth Makers
Video with fabulous
unseen footage of
Patrick Troughton -
Available February 2002

**THE MASTER Box Set
Autographed by Katy Manning
+ tons of merchandise
autographed by many other
celebrities**

Order "I, WHO 2" NOW!



We are the
**SOLE GLOBAL
WHOLESALE
DISTRIBUTORS**
of the new Alector
Ltd Miniatures
(trade enquiries
welcome)

TIME TRAVEL TV

New Series of Videos with previously unseen U.S. TV Interviews
#1 "Who's Who" featuring Jon Pertwee, Tom Baker, Peter Davison and Colin Baker
#2 features Terry Nation

**TALKING DALEKS NOW IN
STOCK!**

**We stock Daleks of all sizes from
Rolykins to a NEW RANGE OF
HALF-SIZE DALEKS**

Order the book
"Doctor Who
On Location"
NOW!

**If you missed it first time, don't miss the chance to get "Longleat
The Video" coverage of Longleat 1983!! SIGNED by Mark Strickson**

DURING XMAS, THE SHOP WILL BE OPEN 7 DAYS A WEEK

**Check out our award-nominated web site!
THEN ORDER ON-LINE WITH OUR
SECURE ON-LINE ORDER FORM**

Actors appear
subject to work
commitments

For A Copy Of Our Catalogue Please Send An A5 SAE or 4 International Reply Coupons To:
4 Station Parade, High Street North, East Ham, London E6 1JD. Telephone: 020 8471 2356

International Wholesale Available

GoTo www.thewhoshop.com

Designed by KICS www.kidtek.co.uk

e-mail: whoshop@hilly.com

Gallifrey Guardian

CLASSIC COMIC STRIP BADDIES RETURN TO MENACE THE DOCTOR ... FOR FREE

Beep the Meep gets 30 minutes!

In a move sure to thrill long-term followers of the DWM comic strip, two of its best-remembered villains are to be given a new lease of life – this time on audio.

DWM 313 will come with a fantastic free CD containing not only the first episode of brand new Big Finish audio drama *Invaders from Mars*, starring Paul McGann, but also *The Ratings War*, an exclusive 30-minute adventure for Colin Baker's Sixth Doctor, in which the Time Lord once again finds himself up against the cosmos' cutest cutthroat – Beep the Meep!

Beep first appeared in *The Star Beast*, way back in *Doctor Who Weekly* issue 19, crash-landing in Blackcastle, England and encountering future comic strip companion Sharon. He returned to plague the Doctor in both the 1996 *Doctor Who Yearbook* and the DWM 20th anniversary strip *TV Action!*. Says Big Finish co-producer Gary Russell: "I've always loved Beep



Super-fury animal: Beep the Meep

the Meep, and so the opportunity to bring the 'Most High' to the audio medium was too good to pass over."

Written by Colditz scribe Steve Lyons, *The Ratings War* will be produced by Big Finish alongside a Sixth Doctor audio freebie for their own subscribers: *The Maltese Penguin*, from Holy Terror poll-topper Robert Shearman. As the title suggests, this play sees the return of the Doctor's penguin pal Frobisher (Robert Jezek), who falls foul of a femme fatale and the all-powerful head of Intra-Venus Inc, Josiah W Dogbolter. This mazuma-mad amphibian made his debut in DWM 86, encountering the Fifth Doctor in his comic strip swansong *The Moderator*, and returning for its sequel, *The Shape Shifter* – the story that introduced the Sixth Doctor and Frobisher.

The Maltese Penguin will be given away free to Big Finish subscribers in December, though a limited number will be available to buy from selected specialist shops.



Hopping mad: Dogbolter

DVD Drashiga

June 2002's planned William Hartnell DVD release has been pushed back in the schedules for further remastering. The resultant gap in the schedule will be filled by popular Jon Pertwee yarn *Carnival of Monsters*, in which the Third Doctor and Jo find themselves trapped inside a puzzling peepshow.

Confirmed extras for this release, aside from the standard photo gallery and production notes, include: a commentary from Jo actress Katy Manning and producer Barry Letts; deleted scenes taken from an extended version of Episode Two; behind the scenes clips taken from the 1972 BBC series *Looking in*; and a visual effects test reel of the Drashigs. Further extras will be confirmed prior to release.



"Rargh!" A Drashig, yesterday

A Giant leap ...

The forthcoming video release of Season Two opener *Planet of Giants* will be enhanced by a technique that restores its original 'videotaped' look. The BBC's unofficial 'Restoration

Team' has long been experimenting with the technique and it has now been developed to such a point that it is finally feasible to use it in a commercial release. Black-and-white *Doctor Who* stories only survive in the form of film prints, made for overseas sales by pointing a film camera at a screen and recording the action.

The resultant copy consists of only 25 pictures per second, whereas the original videotape would have consisted of 50 interlaced pictures a second, giving a more fluid, 'live' feel.

This new process interpolates the missing 25 pictures and re-interlaces them to give a true 'video-look' once again. The first two episodes of *Planet of Giants* have been treated with the new effect, but, for authenticity's

sake, the third episode has not; it was originally transmitted from 35mm film, not video. All shots which originally came from pre-filmed inserts have also been retained as 'film-look'.

Telos Stoned!

The second story in the new range of *Doctor Who* novellas from Telos Publishing has been announced. *Citadel of Dreams*, featuring the Seventh Doctor and Ace, is by prolific *Doctor Who* author Dave Stone, whose recent works include *Heart of TARDIS* and *The Slow Empire*.

Set in the city-state of Hokesch, where time is playing tricks, the novella follows Joey Quine, a street-child who finds himself subject to horrifying visions. The city's ruler, Magnus Solaris, is worried: his memory is failing him and his city is falling apart. As time crumbles, Solaris and Quine will unearth secrets they could never have dreamed of ...

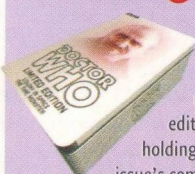
Available as a standard hardback and a limited edition deluxe hardback with exclusive full colour frontispiece by Lee Sullivan, *Citadel of Dreams* will be published in February 2002. It can be pre-ordered through the publishers' website at www.telos.co.uk

Don't miss DWM 312 ...



Where does *Doctor Who* stand at the end of 2001? Find out next issue as we quiz the folks that matter behind the books, audios, videos, DVDs, webcasts ... and those who'd like a hand in bringing the Doctor back to TV! Plus a breathtaking new comic strip from Lee Sullivan, *The Power of Kroll in the Archive* and much more! That's DWM 312, on sale 13 December.

Win a goatie!



Eagle-eyed readers may have noticed a very subtle theme running through the edition of DWM you're holding now – and this issue's competition is no different. Yes, the long-awaited 'Master Tin', holding Jon Pertwee versus Roger Delgado six-parters *Colony in Space* and *The Time Monster*, is out now, priced £24.99. But

if you can't wait for Santa, you could win one of five Tins we've been given by the nice people at BBC Worldwide – but only if you can answer this question:

Which of the following is an anagram of 'Master'?

[a] Mr East; [b] Mr West; or [c] Mr Tickle?

Answers on a postcard or stuck-down envelope marked I FIND IT DIFFICULT TO IDENTIFY WITH SUCH PRIMITIVE ABSURDITIES to the editorial address on page three by 10 December. Heh heh, and indeed, heh.

Outside the Spaceship

compiled by Dominic May

And the Top Ten 'Top Ten TV' hosts are ...

Doctor Who has featured heavily in Channel 4's *Top Ten TV* this autumn, with Tom Baker hosting the Sci-Fi countdown on 20 October and Kate O'Mara presenting *Top Ten TV Bitches*, in which her Rani persona numbered among her most fêted roles. *Doctor Who* came second only to *Star Trek* in the Sci-Fi edition; Tom, plus Peter Davison, Colin Baker, Sylvester McCoy, producer John Nathan-Turner and former DWM editor Gary Gillatt were interviewed as part of this segment. Tom has also been filming links for BBC Choice's *Ghost Detectives*, due to be screened on Hallowe'en, voicing wildlife documentary, *Sloths* and guesting in a forthcoming Radio 4 *Sherlock Holmes* dramatisation.



Papal McGann? In a recent interview in *The Stage*, Paul McGann referred to *Doctor Who*, saying: "I'm the resident Doctor, a bit like the Pope. No-one has said a dicky bird to me ever since I left the wrap party after finishing the pilot." He also mentioned plans to direct. Forthcoming Granada project *Blood Strangers* will see him play a copper for the first time; he has also found time to record a commentary for the DVD release of *Withnail & I*.

Don't say you missed ... Colin Baker as research institute director Jack Howard in BBC1 soap, *Doctors*; Maureen O'Brien reading Radio 4 book of the week, *Good Wives*; Bernard Cribbins in Wally K Daly's Radio 4 play *For I Have Sinned*; plus John Flanagan and Andrew McCulloch's ITV drama *Anybody's Nightmare*.

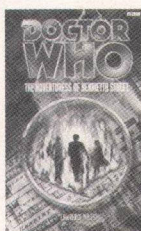
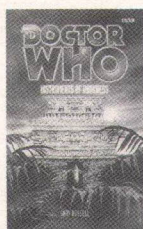
And finally ... Those groovy hippies at the Nuthutch are no doubt rejoicing over the news that the Ogilvie colliery at Bargoed, South Wales, has undergone a major regeneration. The *Green Death* location, formally a barren coal mine, has been turned into a nature reserve called Cwmllwydrew Meadows. Park ranger Jon Hole commented: "The maggots have gone and now we have otters, a hundred varieties of birds and rare butterflies." But just how big are those butterflies ... ?

Obituaries Jim Francis, visual effects designer on *The Caves of Androzani* plus the *Fix With Sontarans* insert on *Jim'll Fix It* (he also worked on *The Armageddon Factor*) died recently aged 47. Jim Morris, who was a Foster in *The Keeper of Traken*, the station master in *Black Orchid* and a passenger in *Time-Flight*, died on 16 September.

Albert Ward, whose hand stood in for the Doctor's in *The Romans*, *The Celestial Toy-maker* and *The Smugglers*, has died aged 84.



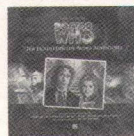
BBC BOOKS



Paperbacks

Adventuress of Henrietta Street (Nov)
Instruments of Darkness (Nov)
Mad Dogs & Englishmen (Jan)
Relative Dimentias (Jan)
All £5.99 each

Patrick Troughton
£6.99+ .75p p&p



Primeval £13.99
The One Doctor £13.99
Invaders from Mars (Jan) £13.99
Dalek Empire 4 £9.99
Music from New Adventures - Vol. III £8.99
Music No. IV - Paul McGann - 2 cd's (Dec) t.b.c.

Bernice Summerfield CD

Greatest Shop in the Galaxy £9.99

BIG FINISH BOOKS

Glass Prison £6.99

ALL available BBC, Big Finish, BBV & Reeltime cd's, books & videos in stock.



Daleks' Masterplan (5 cd's)
13 episodes
£29.99 + 1.00 p&p

BBV CD

FRACTION PARADOX
2 separate cd's - £8.50 each

POSTAGE on p/b's & cd's
50p each-FREE if ordered
in advance of release date.



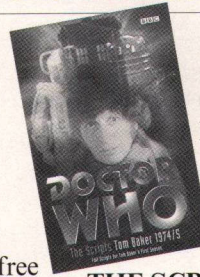
CALENDAR 2002

Note:
Dalekmania picture
cancelled -
now Jon Pertwee
with Daleks
£9.99 - post free



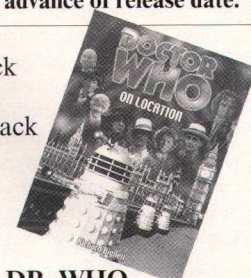
BIG FINISH

15 Month DeskCalendar £8.99 -post free
Wall Planner £6.99 -postFree



THE SCRIPTS

**TOM BAKER'S
FIRST SEASON
1974/75**
£15.99+3.00 p&p

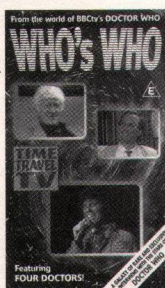


DR. WHO

ON LOCATION
by Richard Bignell
definitive history of every
DoctorWho location.
150 illustrations £14.95

REELTIME VIDEO

An exciting look at
Dr. Who - First
transmitted in 1985,
recorded at the
Creation Convention
in Philadelphia
£12.99+85p p&p



TALKING DALEKS

1. Supreme (red/silver) 2. Command (black/silver)
3. Battle (grey/blue) £24.99+1.50 p&p

BBC VIDEOS

Planet of the Giants (Jan)
£12.99 +85p p&p

THE MASTER Box Set

Colony in Space/
Time Monster
£24.99 + 3.00p&p



CLASSIC ROLYKINS

Pyro-flame, Perceptor, Electrode,
Sensor dish (Black),
Sensor Dish (Silver).
£5.99 each+ .75p p&p
or £25.00 set of 5 +£1.00 p&p

ALL ROLYKINS DALEKS ALWAYS IN STOCK

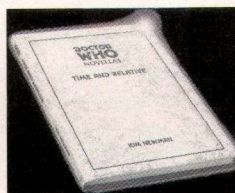
**Product Enterprise CLASSIC MOMENTS
DIORAMA - UNEARTHLY CHILD**
a beautifully sculpted model showing

William Hartnell &
Susan outside the
Tardis in Totters Lane
junkyard.
Limited Edition with
numbered certificate.
£79.00
+ £5.00 postage.



I WHO 2

**The Authorised
Guide to
Doctor Who
novels**
(Price to be
confirmed)



**TELOS PUBLISHING
- NOVELLAS - DR. WHO:
TIME & RELATIVE**

First in a new range of
Novellas based at the start
of the series told through
the eyes of the Doctor's
Granddaughter Susan
Standard H/B £10.00
De-Luxe H/B £25.00
p&p £1.50



SENSORITE

BBC DVD's

Tomb of the Cyberman (Jan)
£19.99 +85p p&p



**Product Enterprise CLASSIC MOMENTS
6" Individual STATUETTES**

beautifully moulded & painted. Brilliant
artwork produced to a very high standard.
£24.99 + 1.50 p&p
BUY ALL 5 figures for special price of
£115.00 + 5.99 p&p

Send 2 x 1st class stamps
for Burtons catalogue of
over 1200 Dr. Who items

BURTONS

WORLD'S LARGEST STOCKIST OF DR. WHO BOOKS

20 Marine Court, Marina, St. Leonards-on-Sea, East Sussex TN38 0DX Tel: 01424 436825 Fax: 01424 436843

e mail: burtonswho1@btclick.com web site: http://home.btclick.com/burtonswho1

Callers welcome: THURSDAYS, FRIDAYS & SATURDAYS ONLY 9.30-12.15 and 2pm -4.30pm

CREDIT CARD ORDERS £10.00 OR OVER MAY BE TELEPHONED ON THESE DAYS OR FAXED/MAILED ANY TIME.

The DWM Review

DOCTOR WHO: THE MASTER LIMITED EDITION TIN SET

BOXED SET BBC VIDEO
RRP £24.99
CAT NO BBCV 7175

DOCTOR WHO: COLONY IN SPACE



Here we are, deep into the last ten per cent of Doctor Who stories left for video release, and things are looking pretty grim.

And grimmer than most is *Colony in Space*, a story about duff soil and poor crops. Now, how sorry are you that this tale, with all the behind-the-sofa thrills of wilted corn, hasn't hit the shops before now? Quite. You can imagine the long silence in the production office when this one turned up. There's Barry Letts and Terrance Dicks with a slot cleared for the Third Doctor's first all-colour flight into outer space, and eco-champion Malcolm Hulke turns up with ... something about hungry farmers.

What we get is what you might expect from such a pitch – lots of barren quarry shots and grizzled extras moaning about the rations. Even with the arrival of evil mining conglomerate IMC, its men decked out like the firemen from *Fahrenheit 451*, the focus sticks firmly with the unhappy colonists and their very dry plight. Behind this, choking in the dust, is a story that might have been worth hauling the Doctor off Earth for; the one about a Doomsday Weapon. In the normal run of things, this would be where the story's at, with every 'Don't throw that lever!' cliché shoe-horned into it. Possession of the machine would switch from Master to Doctor to rebel group, and numerous countdowns would keep the situation ticking over nicely. Alas, not here. The struggle and squabble of Hulke's dull characters overrun the script completely. Instead, the Master's plot – and the reason why the Doctor was sent to Uxarieus in the first place – is squeezed down to the end, and clearly of no interest to the writer.

In a way, it's sad that *Colony in Space* hasn't been released before. Arriving now, boxed with *The Time Monster*, it's forced to function as a special celebration of Roger Delgado's Master, but sadly there isn't a worse story you could choose. Unquestionably, *The Time Monster* is the dumber of the two, its 'school's out' atmosphere encouraging Delgado's most comic strip performance, but for all the panto playing, he's right at the story's centre. *Colony in Space*, on the other hand, is a Master story in the same way that *The Daleks' Master Plan* is all about the Monk. Turning up in Episode Four, the Master only really starts to get his kicks once he's dropped his Adjudicator's disguise, but by then the

Caricatured

TWO OLD
MASTERS, BUT
NEITHER ONE
INVALUABLE



ILLUSTRATION BY ROGER LANGRIDGE

story's in its last 20 minutes and racing to find some sort of conclusion.

Colony's production is as dodgy as its script. It's never a good idea to put director Michael Briant in charge if you want your story to feel 'otherworldly', but to be fair, he's not helped here by the design. Whatever happens in *Colony* happens next to a desk and two chairs. Okay, so it's good that Pertwee's first alien society doesn't look like Habitat tin-foiled over, but we don't get any visibly interesting alternative either. Nor does Briant get much from his cast; a huge disappointment, considering the quality of the bookings. John Ringham's *Colony* Leader Ashe is just run-of-the-mill beleaguered, and Bernard Kay is too obvious as good guy Caldwell. The biggest disappointment is Morris Perry as IMC Captain Dent. Perry, something of an acting

DOCTOR WHO: THE TIME MONSTER

The other day I was sent a glossy brochure promoting 'Great BBC Comedy' – all very nice, and with a bonus postcard of *The League of Gentlemen's* freakish Papa Lazarou, too. But given that I'm not reviewing *Ab Fab* or *Fawlty Towers* DVDs, there didn't seem much point to my having it. I was wrong – and this is the bit you won't like – because at the bottom of page five, squeezed between video promotions for *Operation Good Guys* and the final series of *One Foot in the Grave*, sat *The Master Tin Set*. In any other circumstance, this would be cause to get offended and huffy – but if the BBC are trying to tell us something, then it's something we already knew in *The Time Monster's* case.

**Here, Delgado's Master is all
mannerisms and no menace**

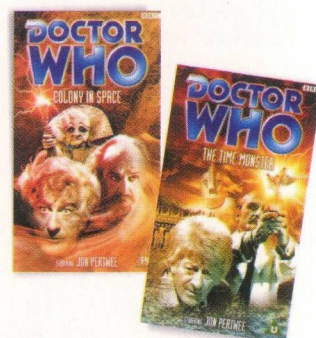
heavyweight at the time, had the potential to make a first-rate villain, but in this verbose effort, with so many opposing groups crowding the screen, no-one gets to make an impact.

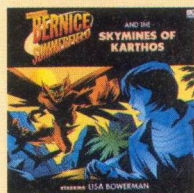
Perhaps, with its plot about a dry plot, *Colony in Space* tempted fate.

For those with bootleg or UK Gold copies, *The Time Monster* has long been a favourite post-pub story; part of a polythene-flimsy, 'so bad it's good' selection you might chuckle at late on Saturday night after repeats of *They Think it's All Over*. Better still, put it on after the tinsel

WARNING! Spoilers ahead

It's *Doctor Who Magazine's* policy to review new Doctor Who adventures as fully as possible, from beginning to end – so if you've not yet read or listened to the books and audios under discussion in this issue, and you don't want their plots to be given away, stop reading now!





**PROFESSOR
BERNICE
SUMMERFIELD
AND THE
SKYMINES OF
KARTHOS**

BIG FINISH £9.99

Hang on there – did I miss something? Benny pregnant? Since when has our feisty professor been adventuring for two? In fact, *The Skymines of Karthos* has arrived in *Also Released* before Dave Stone's novel, *The Infernal Nexus*, in which Benny's bump is explained. It shows how entwined her novel and CD lives are, but makes you wonder how many 'audio only' followers will be left confused by this apparent immaculate conception.

At the moment, Benny's condition hasn't calmed her down much; she's laid off the booze a bit – drinking tea now – but so far she's ignored the advice that mothers-to-be shouldn't go around bopping monsters and saving worlds. David Bailey's play is a collection of familiar SF staples, sharing similarities with *Colony in Space*, also under review this month. Like Uxarieus, Karthos is a seemingly lifeless planet, home only to the workforce of a mining colony, there to harvest energy from the planet's firestorms. However, on the discovery of a ruined civilisation, Karthos doesn't seem so dead after all.

What unfolds is both clear and confusing. There's some excellent use of audio early on; Benny leaving Irving Braxiatel an answer-phone message neatly sets up the story, avoiding any slow start or clumsy plot exposition; and again, a short while later, a character performs an all-over examination of one of the story's winged monsters, giving us a good idea of what we should be imagining. On the other hand, once we reach the cave systems of the last third, some of the action is distinctly vague. The monsters, nicknamed 'Fireflies' throughout, slip into a peculiar, noun-muddled English. Plus the play attaches an unnecessary question-mark ending, which only confuses things further. Good performances abound, but unlike the *Fireflies*, the play never really takes off.

and tat of *Top of the Pops 2* and you'd be hard-pressed to spot the difference. We like to imagine we watch such stories with irony, but as obviously hopeless as they are, these stories must tap some level of entertainment; after all, no-one's likely to roll in after closing time and put on *Colony in Space*, are they?

The *Time Monster* shows *Doctor Who* in the raw; trading exclusively on the programme's time-travel opportunities until it looks flippant and trite. But at the same time, it is jaw-droppingly ambitious, stubbornly attempting scale and spectacle where budget, time and sense yell 'No!'

Staging Atlantis once is unfortunate; doing it twice looks like carelessness. Knocking Crete's lost city up from two columns and a drape isn't the most insane thing *Doctor Who* ever did, but it's a contender. In the programme's monochrome days, *The Underwater Menace* just

sneaked past with this – but, bar some grainy film inserts, *The Time Monster's* Wood Lane-bound and very dry Atlantis is predictably unspecial. Like many disappointing stories, *The Time Monster* is its own worst enemy, foolishly promising something it knows it can't deliver. Its Kroll of a finale – a brightly-shot Myrka of a climax – sends the story home looking run down. It tries to be epic, but ends up looking like an H Rider Haggard fantasy made by the Goodies.

The first half, however, plays much better, despite a list of silly things of which Graeme, Bill and Tim would be proud: Bessie's absurd superdrive; the Doctor's fork-and-bottle time-jamming device; and, silliest of all, Stuart Hyde, dressed like Richard O'Sullivan's kid brother – a 'man about the lab' so wet he could sink Atlantis on his own. The regulars fall in with some highly caricatured performances, Nick Courtney playing a loboto-

mised Brigadier who has to rely on Benton for explanations. Similarly, Jo gets self-conscious lines like, "I know I'm exceptionally dim, but ...". Even Delgado's Master, who starts out like it's another *Mind of Evil*, hypnotising Dr Percival with quiet efficiency, is soon on side with a performance that's all mannerisms and no menace.

If everyone else is having fun, Pertwee seems intent to slog it out with underserved gravitas – admirable most of the time, but badly misplaced here; if this were a Tom Baker story, he'd be grinning at us throughout. Obviously, as with most six-parters, *The Time Monster* does what it does for an episode too long; even as a joke it can wear thin. But the one thing about this story that really curls your toes isn't Benton in a nappy or any of its other moments of goofy lightheartedness; it's the times when it asks you to believe it's serious. VANESSA BISHOP

Tarnished

A BACK-TO-BASICS STORY WITH AN UNFORTUNATE STING IN ITS TAIL

**DOCTOR WHO:
THE EYE OF THE SCORPION**

AUDIO DRAMA BIG FINISH
AUTHOR IAIN MCLAUGHLIN
RRP £13.99
ISBN 1 903 654 491



This latest release from Big Finish certainly subverted my expectations, the title hinting at a monster story. I'd like to say that this is instead an exploration of an ancient civilisation akin to *The Aztecs*, but its similarities to that story, although strong, are quite superficial – there is a Good Priest and a Bad Priest, and an eclipse affords a handy (yet false) proof of a young woman's divinity. Because this is an SF-based story in an historical setting, rather than a purely historical tale, the focus is not primarily on how this society differs from our own; Peri's blasé reaction to the palace concubines is no match for Barbara's horror at human sacrifice. Indeed, the city of Thebes is shown as the apex of civilisation here, surrounded by a desert contaminated with barbaric mercenaries.

The chariot chase in which the Doctor and Peri encounter Erimem, the young woman soon to be crowned Pharaoh, is immediate and refreshing. Admittedly it's hard to achieve on audio, but what's absent from the opening episode's scene-setting is the suggestion of heat. The usual shorthand – as wheeled out here – is the chromatic nose flute and chimes which so often portray the Middle East, but although this unusually minimalist score is more than adequate to convey the stillness of the desert, its too generic to exclusively conjure up the land of the Pharaohs. The no-frills approach does, however, match the uncomplicated, linear storytelling style, which doggedly follows the Pharaoh-to-be with few significant diversions.

Part Two is almost entirely superfluous. That's not to say it isn't memorable – the Doctor's would-be-assassin suffers an excruciating torture that had me crossing my legs in sympathy, probably along with every other male listener, and Erimem and Peri have an undeniably vivid encounter with (they say) thousands of chittering scorpions, justifying the title. Nevertheless, 25 minutes later we're more or less back where we were – with the Doctor sleeping through it all!

The success of the last half is attributable to two fantastic confrontations. The first, where Bad Priest Horemshap nearly frames Good Soldier Antranak for murder, is tense, well-paced and allows

years in. In particular, the themes of palace intrigue and royal succession have already been not only dealt with, but subverted and satirised in *The Holy Terror*, and seem naïve in their straightforward presentation here. Simplicity makes the characters very accessible – Antranak and Good Priest Fayum making an endearingly odd couple, and Warlord Yanis' perfect Cockney gangster tones making me hope Harry Myers returns in similar form soon.

Such a back-to-basics story is, however, utterly tarnished by an error of judgment that makes me question whether writer Iain McLaughlin is familiar with *Doctor Who* at all. The plot sees the Doctor accidentally happen upon a piece of equipment that suppresses telepathic ability in others. How handy! What a coincidence that he should be carrying it when he stumbles on a telepathic gestalt entity up to no good – and guess

The Eye of the Scorpion is as solid as the Pyramids

the Fifth Doctor to prove he's as adept at engaging with people as he is with gadgets or monsters. The second is an audio tour de force, coming when the minds which have been snowballed by the alien parasite gather in Peri's form and spar with the Doctor – a scene that shows Nicola Bryant to be an incredibly versatile performer. The key to telling when Peri has been possessed, here and elsewhere, is that she adopts a British accent. This is a vital pointer, because she's completely schizoid anyway, alternating between good little botanist and Olympic-level verbal sniper. Although Peri couches much of her bitching in wisecrack style, it's never remotely amusing – giving the impression that she's an alien who's studied Earth humour, but doesn't really get it.

The *Eye of the Scorpion* is easy to follow, unpretentious, and makes the storyline the star, rather than any juicy characterisations, or stylistic flourishes. It's as solid as the Pyramids. As such, it feels as though it ought to have belonged in Big Finish's opening salvo, rather than two

what? When reversed (there's a stroke of luck!) it boosts the Doctor's telepathic ability, so he can program the TARDIS remotely and retrospectively. Gah!

An essence of the Doctor's character is that he survives on his wits, and doesn't resort to cheating like this. It even backfires in the logic stakes, with not one line of dialogue to explain how a Police Box could possibly eclipse the sun as seen from Earth. The very fact that a magic wand like this should be necessary for the Doctor to propel Erimem into her people's faith is indicative of how little the Egyptians are impressed by our heroes. They are taken for granted despite their fair skin, machined fabrics and radically different social mores. Nor do the travellers conflict with practices like incest, forced labour and tacitly sanctioned torture. The real disappointment with *The Eye of the Scorpion* is that, for the sake of characters one can quickly relate to, the writer has sacrificed the sense of wonder that would dominate a real trip to the ancient world.

DAVE OWEN

DOCTOR WHO: GRIMM REALITY

NOVEL BBC BOOKS
AUTHOR SIMON BUCHER-JONES &
KELLY HALE
RRP £5.99
ISBN 0 563 53841 4



Once upon a time, two writers decided to tell the story of a world of wishes where all the clichés of fairy tale came true – where gnomes and ogres and crones all lived together by a giant's castle. Dr Who and his friends Fitz and Anji arrived on this planet, but they soon became separated. Meanwhile, some wicked space travellers – greedy humans; the Abanak, a race of pink hippos presumably descended from Rainbow's George; and the Vuim, insectoid aliens dying of an incurable plague – found a magical jewel called a white hole in the sky. The white hole had scattered some fairy dust, and some of the space travellers landed on the planet to collect it up. And they don't all live happily ever after.

Grimm Reality, as the title implies, is a novel that owes its existence to fairy tales; stories of dauntless heroes, beautiful princesses and treacherous hags. At the same time, it is infected by an adult's cynicism; as with the film *The Princess Bride*, there is a snide, knowing sense to it all, albeit tempered by a genuine affection for the subject matter. This is no saccharine, Disney-fied vision – it's a dark, sometimes even grim book. It's easy to

forget that nursery tales often terrify children; the wolf in grandma's pink lace nightie seeming comic to a grown up, but almost unspeakably nasty in the mind of a child. As if deliberately compensating for the stronger stomachs of adults, the authors lay on the horror, with images of a giant's gaping mouth and rotting corpses impaled on razor-sharp brambles sticking in the mind. They take pains to emphasise that the World of Wishes has its own harsh-but-fair rules. Those who obey the world's weird but workable laws – the Doctor, Anji and Fitz – get through. Those who don't, lose out.

Unfortunately, and through no fault of their own, the book doesn't stand out as much as the authors probably hoped.



An Ugly Sister, yesterday.

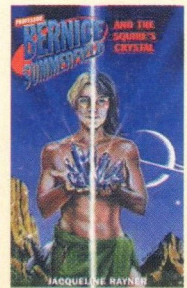
Many recent Eighth Doctor novels have trodden similar ground to *Grimm Reality* – the high fantasy quotient of *City of the Dead*, the living planet of *Dark Progeny* and the skewed physics of *The Slow Empire* spring to mind – so that at times it all feels fairly stale. Even the idea of a fairy-tale world isn't entirely new to Doctor

Who, Virgin Publishing's *The Sorcerer's Apprentice* having featured a planet shaped by colonists' myths and legends. Where *Grimm Reality* stands out is in its acceptance of the lessons of fairy stories: good deeds are rewarded, and wickedness and greed are suitably punished.

Bad timing aside, it isn't difficult to see that the book was written in different countries by different authors. Often, it feels meandering, plot progression stalling as yet another prince or Ugly Sister is introduced. Too many characters, sub-plots and locations vie for the reader's attention. And, when the villain of the piece turns out to be Avarice, you almost wish for a less abstract baddie – perhaps a witch – to hiss at. However, events speed up towards an intelligent climax when the mysterious boxes of white-hole material commune with the Doctor, telling him that they, like the Vuim, want to survive. Fittingly, they live on through a rejuvenated Vuim race, so that two species seeking something more than wealth reach a mutually beneficial understanding, while those who coveted the white hole from greed alone are left with nothing: a perfectly moral, fairy tale ending.

Obtuse, schizophrenic and intermittently brilliant, the book is at its best when it uses the clichés of fairy tale to highlight something about human nature, such as the difference between wishing and wanting, and the importance of trust. The most interesting parts are those written in the style of the original Grimm tales, and it's a shame that this apt technique wasn't used more. Even so, the authors convincingly portray the World of Wishes, in its way one of the most alien environments the TARDIS has ever visited.

Sadly, however, despite its many strengths, *Grimm Reality* ends up being less than the sum of its parts: tighter plotting and a more focused approach could have turned it into something truly great. MATT MICHAEL



PROFESSOR BERNICE SUMMERFIELD AND THE SQUIRE'S CRYSTAL

BIG FINISH £6.99

As per usual, *The Squire's Crystal* begins with a search and an ancient legend. This one concerns a magic sorceress and some soul-searching crystals. And, also as per usual, Benny teams up with some hunk who's not all he seems – this time the blond and lovely Dominic Troy. But things are quickly moving on apace. The legend's soul-searching crystals are found double-quick, and their soul-sucking properties aren't slow to show either. All of which speedy work frees Jacqueline Rayner to write Benny a body-swap comedy. Via the crystals, Benny pops into Dominic's body, Avril the sorceress into Benny's, and Dominic into a security guard called Bill.

Some authors might take the 'woman trapped inside a man's body' theme and push it into more thoughtful areas. Rayner's largely content with the joke of Benny having boy's bits – which is fine, because it's all so entertainingly written. Embarrassing situations pile up for Benny/Dominic, the strangeness of her situation allowing us inside her head like never before, with the result that Benny seems even more hare-brained and paranoid than usual. A criticism of the book might be that it's too *Bridget Jones's Diary*; Benny worries about middle age, finding love and whether she's losing her figure. All the same, it makes her more approachable, and you sense that it's part of the book's point – what you look like versus who you are.

Its gender-bending plot would be almost impossible to adapt for audio, denying us the pleasure of hearing Lisa Bowerman's Benny/Dominic coping as a man through comic bathroom scenes, and romantic encounters with the opposite (or should that be same?) sex. But then, on audio it would only be verbally witty, whereas part of the joy of this book is its descriptive humour. *The Squire's Crystal* showcases Rayner's comic talent much better than her Eighth Doctor novel *Earthworld*, and, without doubt, is Benny's best print adventure of the current run.

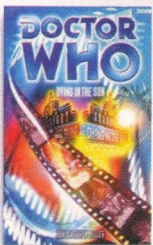
Now, where's my pipe?

Cheesy

HOLLYWOOD OR BUST? A MOVIE TALE THAT PROJECTS MIXED IMAGES

DOCTOR WHO: DYING IN THE SUN

NOVEL BBC BOOKS
AUTHOR JON DE BURGH MILLER
RRP £5.99
ISBN 0 563 53840 6



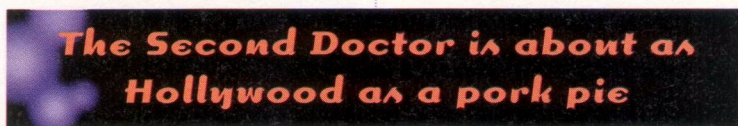
Hollywood: 1947 – all razzle dazzle on the surface, but rotten underneath... Ahem. Excuse the ridiculous Philip Marlowe parody, but *Dying in the Sun* starts out the way most noir-ish thrillers always do, with a body in the swimming pool ("some hot-shot producer guy who just found out what it's like to get fired!"). If I were the unlucky Los Angeles private dick assigned this case, I'd say the job

had all the hallmarks of someone who'd watched *Sunset Boulevard* too many times.

For the first half, the style of Jon de Burgh Miller's story is so familiar, it's involuntarily read with an American drawl. Its snoop around Tinseltown draws on the seedy, dark underbelly of the film industry; an ugly place where failed careers and casting-couch sleaze are set against a backdrop of crime and

movie stars, but *Dying in the Sun*'s Maria Coleman is on her way back to stardom. She and her fellow actresses are regarded as another species – and here, that's not far from the truth...

Clearly, all this wasn't just going to be about a murder investigation, even if the victim was the Doctor's friend. Something more had to come into it. And on cue, enter Maria Coleman's secret – a golden elixir that gives its drinker beauty, confidence and fame. It's an idea that allows the book to make many barbed observations about celebrity, but from its introduction, the novel adopts an uneven tone. No light-hearted satire, Miller's story is wrapped



corruption. OK, so *Sunset Boulevard*'s certainly an influence, but Miller's story isn't a carbon copy. Its fall-guy, Robert Chate, and *Boulevard*'s Joe Gillis, are both 'on the run', and both become romantically entangled with fading

in themes of losing and maintaining individuality, and the potion's there to illustrate that too. But when the fluid is revealed to be an alien race called the Selyoids, ('celluloid', geddit?), a race of living stars who bestow 'star ➤



Pulp fiction: Ben, Polly and the Second Doctor check out the hardboiled world of Philip Marlowe in *Dying in the Sun*. Am I right, or am I right? © BBC

quality', suddenly has the book is suddenly awash with all sorts of cheesy puns which feel awkward and out of place. The jokey wordplay seems particularly at odds with the book's many allusions to Hollywood's run-ins with the Un-American Activities Committee over supposedly pro-Communist

propaganda. The arrival of the Selyoid elixir turns the book away from a story very much in keeping with its 1940s setting, towards something more bizarre and trippy. Confronted with a climax in which movie projections, led by a 15-storey high King Kong, go on the attack, one ends up wondering what

happened to all the book's initial discipline.

Talking of things feeling out of place, this is not a novel that particularly suits the Second Doctor. While Polly fits the starlet image, Troughton's about as Hollywood as a pork pie. He and Ben seem lost, and far more suited to darning about backstage at an Ealing caper or at Ally Pally during the first days of television. Although originally intended for the Seventh Doctor and Ace, at heart, *Dying in the Sun*'s setting and subject shouts Pertwee; the flamboyant Third Doctor seeming more appropriate as an investigator of that strange business called show.

Style-wise, the author doesn't capitalise on the cinema motif to tell his story, save dividing it into four 'reels', and including a brief flashback, mid-conversation, that has a nice, 'edited' feel to it. Ultimately, *Dying in the Sun* is nowhere near as addictive as its hypnotic, golden potion. It can be a bit heavy-handed with its messages, and some of its later, oddly serious moments, sit uneasily with the cartoon-like denouement. On the other hand, Miller maintains a pacy turn of events and is impressively thorough, forever updating his reader with plot points and reminders. He also knows his audience, our interest in what happens behind the camera being reflected in the novel's concern with special effects, budgets and fandoms. *Dying in the Sun* puts a sinister emphasis on the power of the movies, and is certainly an interesting screenplay – but not quite 'Best Picture' material. VANESSA BISHOP

DWM

SUBSCRIBE

... and get 13 issues for the price of 12!

FOR OVER 22 YEARS NOW, *DOCTOR WHO* MAGAZINE HAS BEEN THE ONLY OFFICIAL

SOURCE OF FEATURES, INTERVIEWS AND COMIC STRIP ACTION

DEVOTED TO THE BBC'S IMMORTAL TRAVELLER IN TIME AND SPACE! SUBSCRIBE TO *DWM* FOR A YEAR (THAT'S 13 FOUR-WEEKLY ISSUES) AND YOU GET ONE ISSUE FREE! THERE ARE FANTASTIC SAVINGS FOR OVERSEAS READERS, TOO – SO SIGN UP TODAY!

BY SUBSCRIBING TO *DWM* YOU CAN BE SURE TO ...

- Never miss an issue!
- Have *DWM* delivered to your door!
- Receive each issue without delay!
- Avoid any cover price rises during the year!

CONVINCED? SIMPLY FILL IN THE COUPON (OR A PHOTOCOPY) AND POST IT WITH YOUR PAYMENT TO ...

Doctor Who Subscriptions, PO Box 503, Leicester, Great Britain LE94 0AD

TELEPHONE ENQUIRIES 01858 414712

CREDIT CARD HOTLINE 01858 414720

Members of the Doctor Who Appreciation Society, the Doctor Who Fan Club of Australia and the New Zealand Doctor Who Fan Club can receive special discounts on subscriptions to *DWM*. Please contact your society for details

DOCTOR WHO MAGAZINE SUBSCRIPTION APPLICATION

Name

Address

Postcode

Date of birth

Please supply me with 13 issues of *Doctor Who Magazine* for the price of 12 subscription copies, starting with the next available issue. I understand that any one-off specials are not covered by this offer.

☐ UK rate £40.80

☐ Europe £51.00

☐ Other overseas £61.20

DWM311H

Method of payment

☐ I enclose a cheque made payable to Panini UK Ltd

☐ Please charge my ☐ Visa ☐ Mastercard

My card number is (13 or 16 digits)

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

Expiry Date

Signature

Discount rates

☐ I am a member of the Doctor Who Appreciation Society and my membership number is: □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

I am a member of the

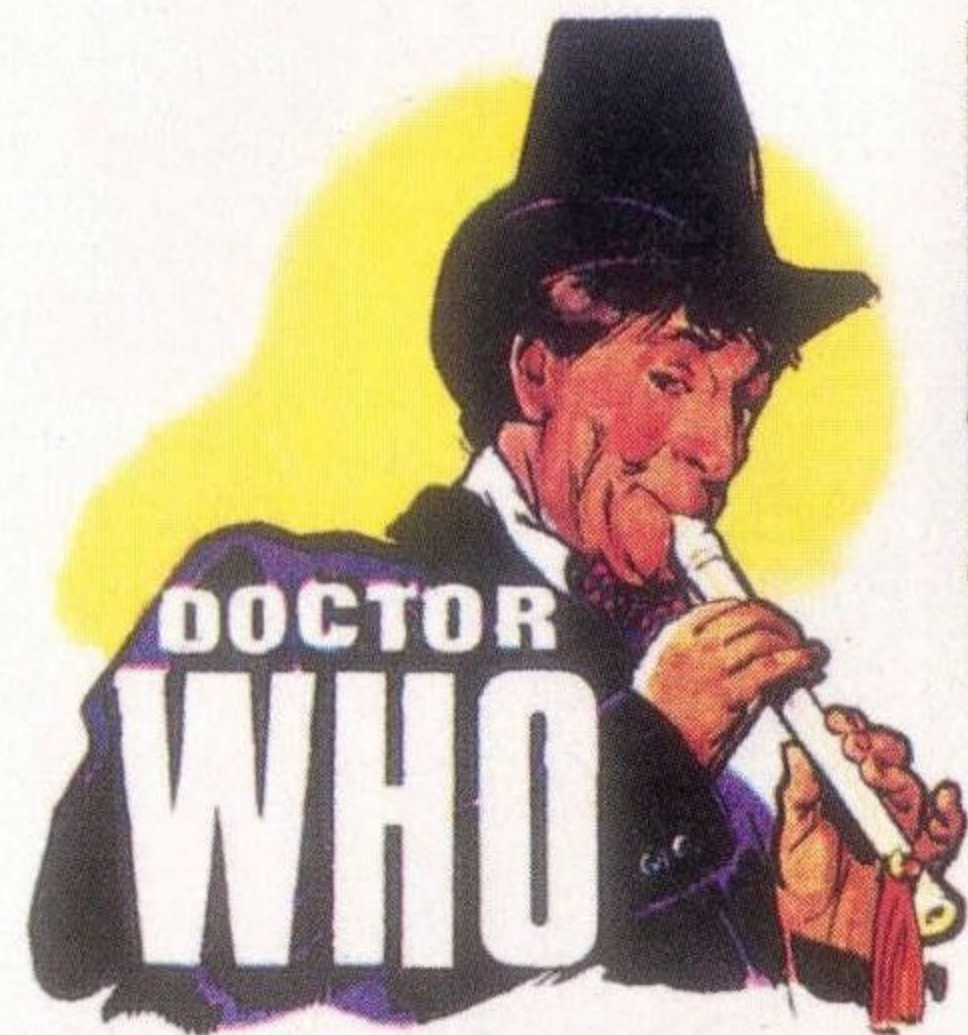
☐ Doctor Who Fan Club of Australia

☐ New Zealand Doctor Who Fan Club and enclose my *DWM* subscription discount voucher/label with this application.



The Witches Part Four

More of this 1960s classic from the pages of TV Comic!



To be concluded...



Jo – look out!”

The Doctor grabbed Jo around the waist and ducked, clinging onto her against the ferocious wind as, without warning, the helicopter beside them roared into life and rose swiftly into the air. Seconds before it sped away into the darkening sky, Jo glanced up and caught a fleeting glimpse of a familiar face in the cockpit, leering with triumph. The Master gave her a cheery wave of his black-gloved hand, turned the controls, and disappeared from view as he tipped the chopper into a low-level dive, speeding over the cliff-top and way out to sea. In a few moments there was no sign that he had ever been there.

The Doctor raised an eyebrow. “Well, I don’t imagine that’s the last we’ll see of him.”

The Brigadier’s face turned a livid shade of beetroot

Jo looked up at him and grinned. “You don’t seem too disappointed.”

The Doctor smiled in spite of himself. “As a matter of fact, I’m rather looking forward to our next encounter!”

At that moment Sergeant Benton ran up, crashing to a halt before the Brigadier with a smart salute. “I’ve rounded up the men, sir. Plenty of mopping-up to do!”

Benton waited expectantly for the customary order to carry on, but answer came there none. First Jo, and then the Doctor, turned to look in surprise at the Brigadier. An extraordinary change seemed to have been wrought on his normally unflappable features, which were now contorted in a rictus grimace of sheer agitation. The Brigadier’s friends looked on in alarm as his entire body tensed and quivered like a combat-ready Action Man who has unexpectedly found himself on the receiving end of a couple of thousand volts.

“Brigadier, are you all right?” asked Jo, timidly.

Lethbridge Stewart’s face was gradually turning a livid shade of beetroot. With a furious twitchiness he fidgeted from one foot to the other, tapping his swagger-stick against his thigh with alarming force. Suddenly, and with unexpected ferocity, one terrible word loosed itself from his apoplectic lips.

“Arse!”

There was a long, terrible silence. All eyes were fixed in horror on the commanding officer of the British division of the United Nations Intelligence Taskforce, who had just said “arse”. He was now staring out to sea in the direction of the departed helicopter, squirming with frustration and rage.

At last, Sergeant Benton ventured to break the uncomfortable silence. “Sir?”

“Arse!” As the Brigadier flung his arms wide, his flailing swagger-stick caught Benton a glancing blow to the face. The luckless Sergeant staggered backwards, clutching at his left eye, but neither Jo nor the Doctor noticed his plight – for the Brigadier had now collapsed to the ground in a fit, pummeling the earth with his fists and howling with impotent fury.

“Lethbridge Stewart, my dear chap,” began the Doctor gently as he knelt beside his old friend. “Whatever can be the matter?”

The Brigadier’s shuddering seizure gradually subsided and he looked up into the Doctor’s worried eyes, tears streaming down a face crumpled with misery. “Dammit, Doctor – I can’t bear it a moment longer,” he whimpered between fitful sobs. “That’s the 14th time the Master has escaped like that. Arse, do you hear? Arse. Arse!”

Jo appeared at the Doctor’s shoulder. “How about a nice cup of hot, sweet army tea?” she suggested gingerly.

She couldn’t have said a worse thing.

“ARSE!!!” With a sudden movement that knocked the Doctor backwards into Jo’s lap, the Brigadier sprang to his feet, gibbering with rage, and ran to the very edge of the cliff. Turning back to face the assembled UNIT men and the 700 crack troops on loan from the Royal Marines, Brigadier Alistair Gordon Lethbridge-Stewart spread his arms wide and bellowed at the assembled company:

“If I see one more damn fool cup of hot, sweet, arsing army tea, I shall personally strangle myself! I’m fed up with tea, d’you hear?! I’m fed up with UNIT! I’m fed up with laying on ambulances! I’m fed up with Geneva! I’m fed up with Greyhound One and Trap Two and Security Code Green and Security Code Red! Dammit, I’m fed up with Corporal Bell and her ridiculous hairdo! Liberty Hall, Corporal Bell! Liberty Hall! You’ve maddened me! And another thing – the next time I clap eyes on the Master, I shall draw my trusty service revolver and shoot him in the arsing face at a range of two arsing inches! To hell with it! Arse!”

Silence fell. A light sea wind wandered over the cliff and chose the moment to toy listlessly with the Brigadier’s dishevelled hair. “Well, what are you all staring at, dammit?” he howled.

The UNIT troops glanced at one another in dismay. The once-tough Marines were hanging their heads, blinking uncomfortably at the ground. Some of them were weeping softly for the end of innocence.

“You know, Jo,” whispered the Doctor conspiratorially to his companion, “this probably isn’t the best time to tell him whose helicopter that was.”

DWM

The Final Test

Yes, it’s another instalment of the quiz that makes you wish you’d bought the Universal Databank instead of squandering your cash on an additional pewter Quark for your Doctor Who chess set ...

What connects:

- 1 The Savages & The War Machines, The Face of Evil & The Robots of Death, The Stones of Blood & The Androids of Tara, Logopolis & Castrovalva, The Trial of a Time Lord & Time and the Rani, no others?
- 2 Kuiju, Darrius, Amazonia, Lazlo, Keillor?
- 3 Horror of Fang Rock, Kg and Company and no others?
- 4 Fariah, Tensa, Borg, Andred and Laird?
- 5 The Highlanders, The Green Death and The Ultimate Adventure?
- 6 Koquillion [pictured], the Portreeve and the Emperor Dalek?



Answers from last issue

- 1 The actors who played them (Bernard Archard, Belinda Mayne, Dicken Ashworth and Bernard Bresslaw) all appear in that splendid film Krull
- 2 All called Walters (The Ice Warriors; The Invasion; Earthshock)
- 3 They’ve all been miniaturised (Planet of Giants; Carnival of Monsters; The Armageddon Factor)
- 4 All placated/hypnotised by the Doctor playing music (Mandrels; Pescatons; Aggedor)
- 5 The actors who played each couple also played husband and wife in a classic sitcom (Denis Lill and Wanda Ventham in Only Fools and Horses; Tom Chadbon and Nerys Hughes in The Liver Birds; Rodney Bewes and Brigit Forsyth in The Likely Lads; Brian Blessed and Elspet Gray in The Black Adder)
- 6 They’re the only Tom Baker stories not scored by composer Dudley Simpson

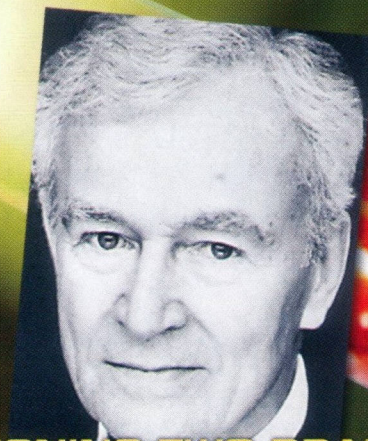
10th Planet

UNIT 36, VICARAGE FIELD SHOPPING CENTRE, RIPPLE ROAD, BARKING, ESSEX IG11 8DQ

☎ 020 8591 5357 ✉ sales@tenthplanet.co.uk 🌐 www.tenthplanet.co.uk

An early Christmas present from Tenth Planet
SATURDAY 8th DECEMBER 2001
12 noon till 4pm

WILLIAM RUSSELL



WILLIAM WILL BE IN STORE SIGNING TWO BRAND NEW OFFICIALLY LICENSED BBC PHOTOS AS PART OF OUR EVER-EXPANDING RANGE OF CLASSIC SHOTS FROM THE ARCHIVES

PHOTOS PRICED £8 EACH + £1 P&P VIA MAIL ORDER

BEFORE THAT, DON'T FORGET THIS

AND COMING SOON...



in association with



10th Planet

on behalf of



Intelligence

INVASION II



SATURDAY 24th NOVEMBER 2001

COLIN BAKER JOHN NATHAN TURNER
STEPHEN THORNE PETER MILES
JULIAN GLOVER STEPHEN GRIEF
BERNARD HORSFALL ANGUS LENNIE
SUSAN MOORE STEPHEN MANSFIELD

Stephen Grief appears courtesy of 10th Planet signing copies of new Big Finish CD *Primeval*

Queen Mary, University of London

Adults: £25 DWAS Members: £23 Under 16: £15

(when accompanied by ticket-holding adult)

Send cheques payable to 'Space Rocket Ltd' to

Intelligence Events, 35 Grove Green Road, London E11 4EG



SATURDAY 24th FEBRUARY 2002

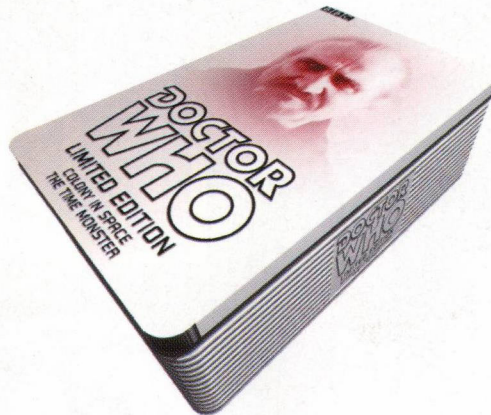
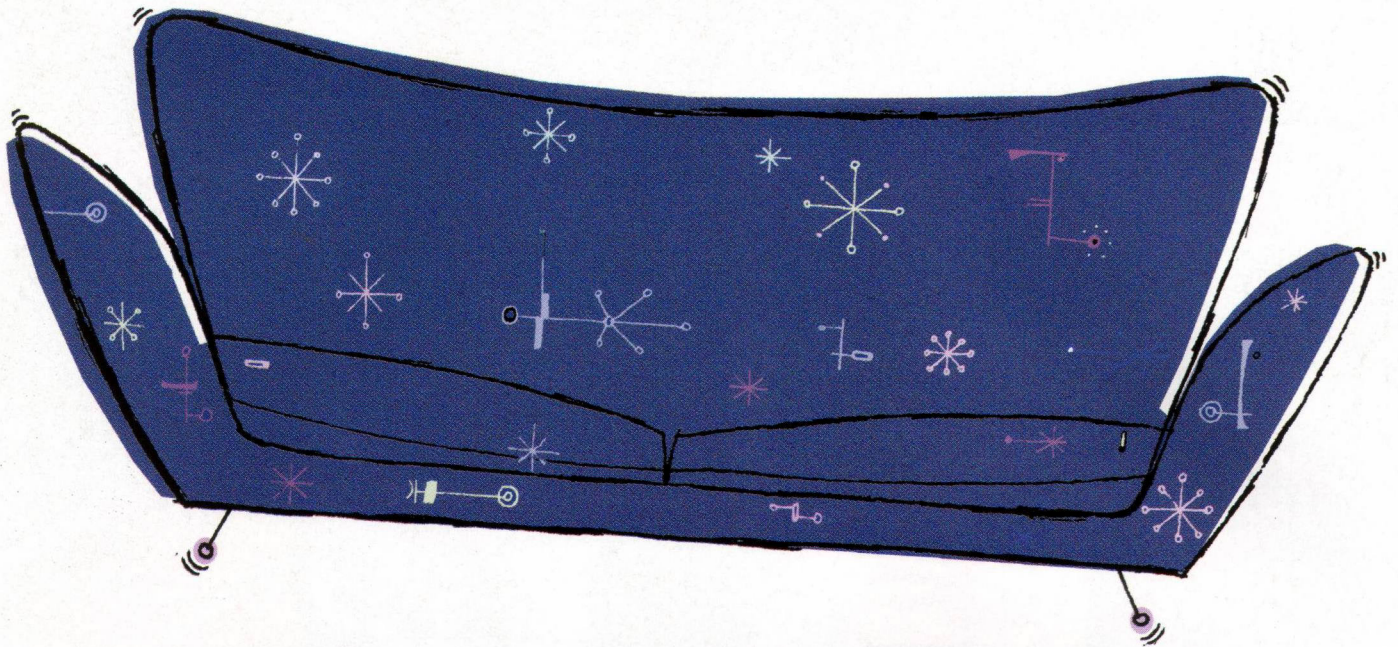
ANTHONY AINLEY LOUISE JAMESON
COLIN BAKER GEOFFREY BEEVERS
JENNIE LINDEN DAVID WARWICK
INDIA FISHER JULIET WARNER

Barking Library

Adults £30 Under 16s £20

Send cheques payable to 10th Planet Ltd to the shop address or call 020 8591 5357 to order via credit card

DOCTOR WHO @ BLACKSTAR



Doctor Who - The Master Box Set
Pre-order and save 10%



www.blackstar.co.uk

Any Video. Any DVD. Any Time.

Offer is available for a limited time and is subject to availability. Price excludes p&p. See website for details.